SPECIAL DOUBLE ISSUE
COLLECTOR'S EDITION COVER 2 of 4
Entertainment WEEKLY
ALL THE BUZZ ON
86
NEW FILMS
INCLUDING
JURASSIC WORLD
TED 2
MAGIC MIKE XXL
MAD MAX
PITCH PERFECT 2
AND MORE!
SUMMER MOVIE
PREVIEW
STARRING
AVENGERS: AGE OF ULTRON
THE SCOOP ON 4 NEW CHARACTERS,
THE NEXT 2 FILMS & 1 HULKING LOVE STORY
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Hulk, Black Widow & Vision

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TAINMENT WEEKLY / SUMMER MOVIE DOUBLE 2015

[P.] 58

INTERNATIONAL WOMAN OF MYSTERY

"I always start with the wig. It keys everything for me. You look so different in a wig that it changes your posture, how you carry yourself," says Melissa McCarthy, the star of *Spy* (out June 5).

LARRY HORRICKS

ON THE COVER
Chris Hemsworth as Thor, Robert Downey Jr. as Iron Man, Chris Evans as Captain America, Mark Ruffalo as Hulk, Scarlett Johansson as Black Widow, Paul Bettany as Vision, Jeremy Renner as Hawkeye, Aaron Taylor-Johnson as Quicksilver, Elizabeth Olsen as Scarlet Witch, and Ultron. © Marvel 2015

Features

32 COVER *Avengers: Age of Ultron*
The Marvel super troop are back, defending themselves against a new villain, falling in love, and battling their own demons. But will director Joss Whedon survive it all?
BY ANTHONY BREZNICAN

38 Summer Movie Preview
At last, Hollywood gives us what we *really* want: Avengers, dinos, and Channing Tatum naked. This summer is all about fun, and with Melissa McCarthy as a spy, Reese Witherspoon and Sofia Vergara as frenemies, and Paul Rudd as Ant-Man, we predict it's going to be pitch-perfect, too.

90 Calendar
From *Magic* men to *Minions*, a week-to-week guide to all the season's new movies.

News and Columns

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Editor's Note

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AVENGERS ASSEMBLED

If Hollywood commissioned a movie about the making of Entertainment Weekly's Summer Movie Preview, our talented executive editor **Sean Smith** would be its leading man.* Sean, a well-respected journalist with decades of experience, and his team spent months securing interviews with the actors and directors of pretty much every film hitting theaters between Memorial Day and Labor Day.

Their hard work has yielded inside scoop on 86 movies from the people who know them best. And to paraphrase that wise philosopher Stefon from *Saturday Night Live*, this issue has everything: dinosaurs, minions, the Barden Bellas, three Kristen Wiig films, a teddy bear with a Boston accent, and Cara Delevingne. If you're a microphiliac—you know, someone with a fetish for short people—we've got you covered, too: Allow us to introduce you to Ant-Man (page 70).

We've saved the biggest payout for *Avengers* fans: four collector's covers stuffed with Easter eggs and crafted by EW's design director, **Tim Leong**, who has—no lie—been working on them since *last* summer. Put the covers together and they form a poster; you can buy them all at *ew.com/avengerscovers*. We've saved the second-biggest payout for *Magic Mike* fans: I can exclusively reveal here that in this summer's sequel, the guys enroll at Harvard to get their Ph.D.'s in neurobiology.**

One more note: I'm thrilled that this preview contains films by both a current and a former member of the EW family. Critic **Jeff Jensen** makes his feature filmmaking debut with *Tomorrowland* (page 42), starring some newcomer named George Clooney, and **Gillian Flynn** follows up her blockbuster *Gone Girl* with an adaptation of her 2009 novel, *Dark Places* (page 87). Success couldn't come to two kinder and more deserving people.

Hope you enjoy.

Henry Goldblatt

HENRY GOLDBLATT

*Attention, casting directors: Sean says he would like to be played by Matt Damon.

**Just kidding. They take off their clothes. A lot.

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(Clockwise from top left) *Fantastic Four*, *Avengers: Age of Ultron*, *Jurassic World*, and *Hot Pursuit*

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EW's Summer Movie Spectacular

PREPARE TO GORGE ON POPCORN, MILK DUDS, AND SUPERHEROES: It's blockbuster season at the cineplex. Kick things off right with EW's Summer Movie Preview (*ew.com/summermovies*), beginning with our daily blitz of *Avengers: Age of Ultron* scoop leading up to the film's May 1 release. You'll also find out what *Hot Pursuit* star Sofia Vergara really thinks of Reese Witherspoon's boobs, hear about Melissa McCarthy's craziest stunt in *Spy*, and learn from Chris Pratt how to survive a flying-pteranodon attack in *Jurassic World*. Plus: all the inside intel on *Fantastic Four*, *Pitch Perfect 2*, *Ant-Man*, and so much more!

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Tablet

EW ON THE GO
EW's digital edition has trailers from *Mad Max: Fury Road*, *Ant-Man*, *Jurassic World*, and other films featured in the Summer Movie Preview. To find it, download the Google Play Newsstand app, or go to Apple Newsstand or *ew.com/ewdigital*.

EW.com

MTV MOVIE AWARDS
Place your bets! Who will be more outrageous at the MTV Movie Awards: host Amy Schumer or Comedic Genius award recipient Kevin Hart (above)? Head to EW.com on April 12 for our live coverage of the show, including best and worst moments, style galleries, and a complete list of winners.

Radio

***GAME* ON**
It's House Lannister vs. House Stark as ENTERTAINMENT WEEKLY Radio spotlights *Game of Thrones*, including interviews with Nikolaj Coster-Waldau and Kit Harington (above). The special airs on SiriusXM Channel 105 on April 10 at 7 p.m. and April 11 and 12 at 2 p.m.

FANTASTIC FOUR: BEN ROTHSTEIN; HOT PURSUIT: SAM EMERSON; CHRIS EVANS; ELIZABETH OLSEN; JAY MAIDMENT (2); ULTRON: MARVEL 2015; HART: DEMIS MARYANNAKIS/GC IMAGES; HARINGTON: C FLANIGAN/GETTY IMAGES

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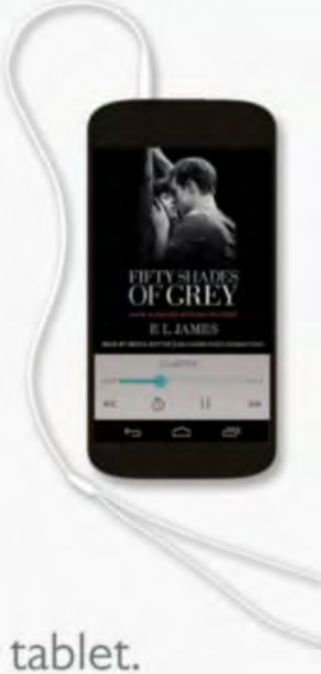

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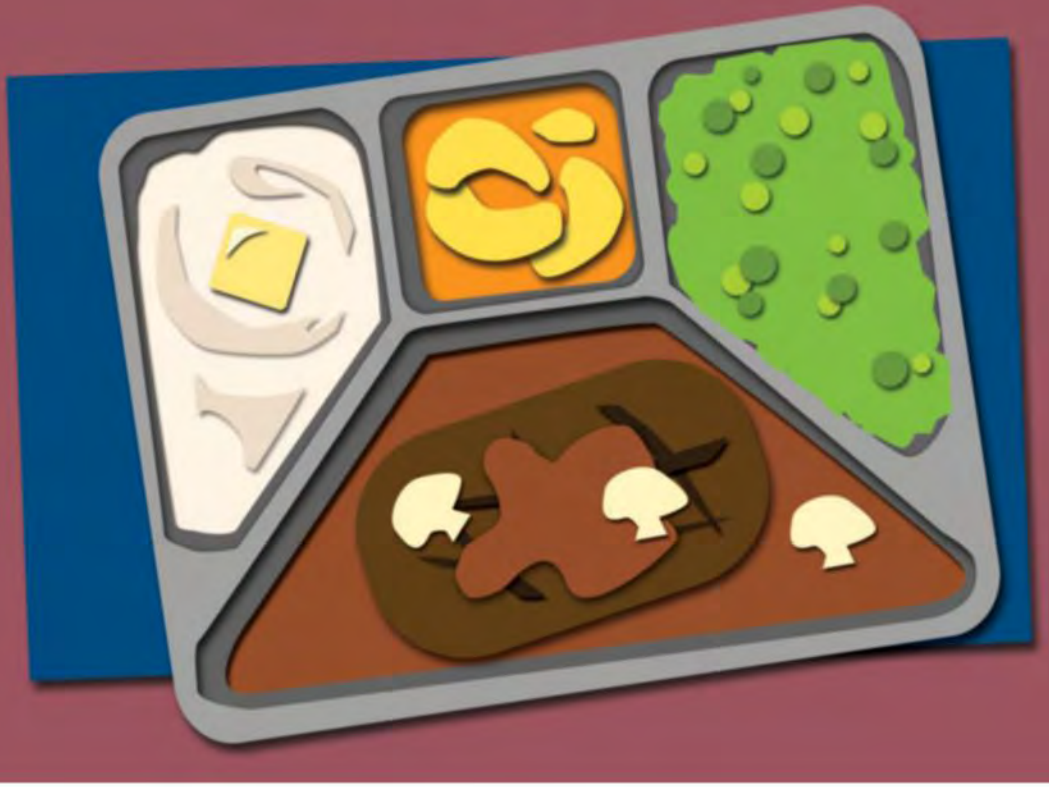

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EW at 25

THIS WEEK IN OUR HISTORY...

SUMMER MOVIE PREVIEW: THE PREQUEL!

In our very first preview issue 25 years ago, we marveled at a trend that Hollywood had recently come to lean on: the summer sequel. Back in 1990, nine franchise films were hitting theaters, including *Back to the Future Part III* and *Gremlins 2: The New Batch*. We'd like to think Hollywood has come up with some new tricks since then, but this summer that number will grow to 14, including *Mission: Impossible—Rogue Nation* and *Pitch Perfect 2*. But if there's blame, it falls on us moviegoers—since 1990, 20 franchise films have been the top-grossing among summer releases. Guilty as charged. See you at *Avengers: Age of Ultron*. —DANA ROSE FALCONE

Tom Cruise graced our cover in 1990, the year of *Days of Thunder*. This summer it's all about *M:I-5* for Cruise.

STARS OF SUMMER, THEN AND NOW

THE EW ORIGINALS

MY MUST LIST

Meet Brent Lewis. He's been a reader of EW since 1990. (Thanks, Brent!) The 53-year-old real estate appraiser—who has also published two nonfiction books and is working on his first novel—offers up his very own Must List for 2015.

1. *Gotham*

"I've been a Batman fan since the 1966 series with Adam West. It's a cool addition to that mythology."

2. Comedy podcasts

"I love *Doug Loves Movies*, *How Did This Get Made?*, and *Who Charted?* Go ahead, snicker."

3. *Justified*

"I'm a huge Elmore Leonard fan, and *Justified* gets the mix of crime and comedy just right."

4. *Avengers* and *Ant-Man*

"Marvel has done such a good job of building this cool, cool world. I'm looking forward to these two."

Feedback

WRITE TO US! → **EW_LETTERS@EW.COM**

While ***Game of Thrones*** obsessives feasted on our bounty of coverage on the upcoming season ("You managed to stay spoiler-free but leak just enough tiny morsels to whet our appetites for the next season, a fine line to walk," wrote Elaine Adamcewicz of Aurora, Colo.), other readers were left wanting. Countered Steve Katchmar of Nashville: "You adore [*GoT*], we get it, move on to other shows that merit the same attention and adulation." How about ***The Americans***? Michelle Czlapinski of Belford, N.J., was captivated by Curtis Sittenfeld's column urging the uninitiated to watch the spy series: "The author was so passionate, I thought, 'Why not? It's only an hour lost.' But actually, it was an hour gained. Binge-watched season 1 in two evenings!" Get ready for more quality couch time, Michelle: In case you didn't hear, *The Americans* was just renewed for a fourth season.

CONTACT US We want to know what you think. Send emails to *ew_letters@ew.com* or mail to 135 W. 50th St., New York, NY 10020. Include your name, address, and telephone number. Letters may be edited for clarity or length.

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The Week's Best Sound Bites

"'Cause, darling, I wake up just to sleep with you/I open my eyes so I could see with you/And I live so I can die with you."

—Beyoncé in "Die With You"

"Disney announced that it's working on a live-action version of *Winnie the Pooh*. When he heard that they were looking for a bear that doesn't wear pants, Harvey Fierstein was like, 'You rang?!' "

—Jimmy Fallon on *The Tonight Show*

"Excuse me, I moved to Brooklyn because I couldn't afford Manhattan. And now, thanks to all these bearded cheesemongers and chicks that look like Macaulay Culkin, I can't afford Brooklyn."

—Maggie (Debi Mazar) on *Younger*

"Please stop labeling your tweets 'Tweet 1,' 'Tweet 2,' 'Tweet 3.' "

—Jessica (Laura Spencer), explaining social-media best practices to Brennan (Emily Deschanel), on *Bones*

"The thing about street fights? The street always wins."

—Dominic (Vin Diesel) in *Furious 7*

"I want to burn this place down."

—Joan (Christina Hendricks), following a meeting with misogynistic clients, on *Mad Men*

"We were like Patrick Swayze and Demi Moore in *Ghost*. Except we were alive and in college."

—Jessica (Constance Wu), bragging about her ex-boyfriend, on *Fresh Off the Boat*

"I like secrets and things of that elk."

—Reporter Ted Willoughby (Mo Rocca), in need of grammar lessons, on *The Good Wife*

"'What's the point?' Have you gotten a good look at him? Those shoulders? Those eyes? That's the *point*!"

—Marcia (Melissa Benoist), extolling Luke's (Scott Eastwood) virtues when Sophia (Britt Robertson) demurs about going out with him, in *The Longest Ride*

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The Must List

1 VEEP

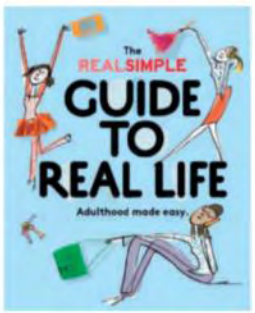
Selina Meyer's life hasn't gotten any less absurd since she became president. *Veep*'s fourth season welcomes back old friends and introduces some new ones—including Patton Oswalt as a handsy aide. *(HBO, Sundays, 10:30 p.m.)*

Matt Walsh, Anna Chlumsky, Julia Louis-Dreyfus, Tony Hale, and Patton Oswalt

2 CLOUDS OF SILS MARIA

In this razor-sharp meta-drama with echoes of *All About Eve,* Juliette Binoche plays Maria, an actress who clashes with her young costar (Chloë Grace Moretz). But Kristen Stewart steals the show as Maria's fierce assistant. *(R)*

3 THE REAL SIMPLE GUIDE TO REAL LIFE



When college ends and adulthood smacks you in the face, what you want is a guidebook for it all, from job-interview dressing to produce shopping. Real Simple has compiled expert advice on everything women need to know, with tips from writers like Cristina Henríquez and celebrities like Jessica Alba.

4 JUSTIFIED

The series ends as it started, with a whimper and quite a few bangs—and a Raylan and Boyd showdown. One thing's for sure on this brilliantly complex Western: Nobody rides off happily into the sunset. *(FX, Tuesdays, 10 p.m.)*

WALSH, LOUIS-DREYFUS: PAUL SCHIRALDI/HBO (2); CHLUMSKY, HALE, OSWALT: PATRICK HARBRON/HBO (3); *CLOUDS OF SILS MARIA*: CAROLE BETHUEL; *JUSTIFIED*: PRASHANT GUPTA/FX

Illustration by **JESSE LENZ**

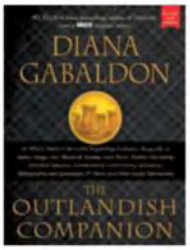
5 "ALL THAT," Carly Rae Jepsen

The singer of the sweet candy-pop confection "Call Me Maybe" grows up on her latest, a slow-burn bedroom jam that easily could have come from a Prince protégée circa 1985.

6 MORTAL KOMBAT X The venerable fighting-game series is back and bloodier than ever, with a host of gleefully gory ways to destroy opponents. Most exciting is the new Faction Wars, a team-based social mode that consists of weekly online challenges that will have gamers, ahem, dying to play over and over again. *(Rated M; multiplatform)*

7 TORI AMOS reissues Two of the piano siren's best albums—her 1992 debut *Under the Pink* and '94's *Little Earthquakes*—get the deluxe treatment, with rare live performances and cult B sides like her cover of Nirvana's "Smells Like Teen Spirit."

8 WHERE THEY FOUND HER, by Kimberly McCreight In the latest psychological suspense tale from the best-selling author of *Reconstructing Amelia*, a journalist uncovers her community's darkest secrets after an infant's body is found in the woods near a college campus.



9 THE OUTLANDISH COMPANION, by Diana Gabaldon The author of the book series has updated her comprehensive guide to the *Outlander* universe, complete with a glossary, behind-the-scenes set photos, and an explanation of the Gabaldon Theory of Time Travel.

10 MARVEL'S DAREDEVIL Marvel's first Netflix series is a compelling, mature, and violent look at the street-level hero. Charlie Cox's Matt Murdock, while a different breed from the Avengers, is fit to fight alongside any of them.

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In Los Angeles at the turn of the 1970s, drug-fueled detective Larry "Doc" Sportello investigates the disappearance of an ex-girlfriend.

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DOTHRAKI FOR DUMMIES [P. 24]

News & Notes

THE REMAKE DEBATE

Why We Love (and Hate) TV Reboots

With a wave of classic shows getting the remake treatment, your TV is about to party like it's 1990. But can what's old ever really feel fresh?

BY NATALIE ABRAMS & JAMES HIBBERD

WHEN DIRECTOR DAVID LYNCH tweeted on April 5 that he would no longer be participating in Showtime's planned revival of *Twin Peaks*, the series was left in limbo and fans were left holding their breath. While its fate is as murky as the goings-on of Twin Peaks, Wash., there are about 10 other reboots waiting in the wings, including Fox's *The X-Files* and NBC's *Coach*. Bringing a tried-and-true project back to life has become a regular occurrence for networks, and it's prompting a debate about whether audiences will soon suffer from reboot fatigue. EW writers James Hibberd and Natalie Abrams weigh the pros and cons of the revival influx.

NATALIE ABRAMS In the time it took me to write this sentence, it's likely that another 14 reboots were announced. Networks are dipping into the vault of proven products because they want the built-in brand recognition—look no further than last week, when ABC touted the potential return of the Muppets. Maybe it's a post-*Lost* fear that audiences won't latch onto an entirely new series on a weekly basis, but it's starting to feel like we're being placated with the familiar. Seriously, are there just no original ideas left?

JAMES HIBBERD It's not like anybody is cheering, "Yay, unoriginality! Let's support recycled ideas rather than move forward with bold artistic invention!" Yet when these projects are announced, fans get excited—the Internet practically exploded when the *X-Files* news broke. TV is about making people happy

(Clockwise from top) Michael Ontkean and Kyle MacLachlan on *Twin Peaks*; Gillian Anderson and David Duchovny on *The X-Files*; Andrea Barber and Candace Cameron Bure on *Full House*; Craig T. Nelson and Shelley Fabares on *Coach*; Masi Oka on *Heroes*

with warm, familiar stories. Natalie, why do you hate happiness?

ABRAMS Because I'm evil! First off, fan happiness can backfire if a project doesn't live up to expectations. And second, if the recent attempts have proved anything, it's that fans may tune in for the nostalgia factor but quickly realize that this isn't their show. I grew up on *Boy Meets World*, but when I watched *Girl Meets World*, it did not bring back those same warm and fuzzy coming-of-age feelings.

HIBBERD *Girl Meets World* is a unique case. It's like all the fans of *Boy Meets World* forgot it was a show for kids. Of course the new version couldn't please them any more than they'd enjoy a snack of Fruit Roll-Up burritos with Cap'n Crunch filling. (Was that just me?)

ABRAMS Not just you. Adding that to my grocery list.

HIBBERD That said, you're right that TV reboots don't usually work—by my count, only Syfy's *Battlestar Galactica* and CBS' *Hawaii Five-0* have been successful in recent years. These upcoming titles (see sidebar), however, aren't technically reboots. They're old shows restarting as sequels with the original actors and producers. Before, the idea was "How can we take this famous title and make it young, and cool, and different?" That's how we got bad twin versions of *The Bionic Woman* and *Knight Rider*. But a hit isn't about title or concept—it's about capturing lightning in a bottle in a tornado. So these sequels make more sense. Consider *The X-Files*: There's no creative reason Mulder and Scully can't pick up where they left off.

ABRAMS These shows are usually announced so early, and it gives fans plenty of time to deconstruct exactly what could go wrong. Remember when NBC tried to reboot *Say Anything...* last fall? Director Cameron Crowe and John Cusack were so quick to vilify it that the network scrapped the idea. Their point was "Why ruin something that was already perfect?" We all have great memories of a series, and trying to replicate that formula is nearly impossible.

HIBBERD But what can compete with memories? Every new drama I see has the unenviable task of having to compete with *Breaking Bad*. The only thing that matters is whether the new version of a show successfully tells compelling stories. A benefit of this new wave is many are being conceived as short-order series, so a win is easier—*Heroes Reborn* is 13 episodes, *Twin Peaks* nine, *X-Files* six—and I think we agree that nowadays less is more.

ABRAMS Don't get me wrong, I'll definitely be tuning in to *Heroes Reborn*, but I have to wonder whether I'm watching because I loved the series—okay, I loved the first season and begrudgingly stuck by it in later years—or because I have a schadenfreude-esque curiosity to see if the network can actually make it feel fresh and entertaining.

HIBBERD See, you're curious and willing to watch. Resistance is futile—the revivals have already won! ■

Haven't We Met Before?

Obstacles be damned! These five series are part of the recent crop of fan favorites working their way back to television.

THE X-FILES
The truth is still out there for David Duchovny and **Gillian Anderson**, who will suit up as Agents Mulder and Scully after a 13-year TV hiatus. Fox is reviving the series for six episodes, which may also feature Assistant Director Skinner (Mitch Pileggi) and the Cigarette Smoking Man (William B. Davis)—whom we hope to see now using e-cigarettes.

TWIN PEAKS
Writer-director David Lynch announced he's leaving Showtime's planned revival of the 1990s cult favorite over a financial dispute. But the network claims it's still trying to resolve the issue to move forward with its nine-episode sequel, which has **Kyle MacLachlan** reprising his role as Agent Dale Cooper. (Great, the new *Twin Peaks* is already confusing, and production hasn't even started!)

FULL HOUSE
Netflix is reportedly close to ordering a 13-episode continuation of *Full House* (working title is *Fuller House*—really?) with **Candace Cameron Bure** and Andrea Barber back as D.J. and Kimmy. John Stamos, Bob Saget, and Dave Coulier might stop by. No word on whether Comet will cameo from dog heaven.

COACH
NBC is putting Hayden Fox (**Craig T. Nelson**) back in the game for a 13-episode sequel to the '90s sitcom. He'll be working for his grown son as an assistant coach at an Ivy League school. Or, to placate *Parenthood* fans: Zeek is alive and wants to throw the ball around.

HEROES
The 13 episodes of *Heroes Reborn* will bring back H.R.G. (Jack Coleman) and Hiro (**Masi Oka**) but center on new characters played by Zachary Levi, Ryan Guzman, and Robbie Kay, who have to save the world anew—a task that's easier than trying to explain the last two seasons of *Heroes*.

GAME OF THRONES: HELEN SLOAN/HBO; *THE X-FILES*: DAVID GRAY/FOX; *HEROES*: PAUL DRINKWATER/NBC; *FULL HOUSE*, *TWIN PEAKS*: ABC PHOTO ARCHIVES/GETTY IMAGES (2); *COACH*: EVERETT COLLECTION; ANDERSON: CINDY ORD/GETTY IMAGES; MACLACHLAN: JIM SPELLMAN/WIREIMAGE.COM; CAMERON BURE: ALLEN BEREZOVSKY/GETTY IMAGES; NELSON: GREGG DEGUIRE/WIREIMAGE.COM; OKA: IMEH AKPANUDOSEN/GETTY IMAGES

When Agents Attack

Starting on March 31, 11 CAA reps bolted for rival UTA, taking tons of funny clients with them. —LYNETTE RICE

THERE WAS A MAJOR disturbance in the Force last week at the Death Star—but not the one we all know and hate from *Star Wars*. In the wee hours of March 31, five agents who represent Will Ferrell, Chris Pratt, Anna Faris, and other top-dollar yuksters left the industry's storied Creative Artists Agency to join rival United Talent Agency.

It's not unusual for talent brokers and their clients to jump ship, but this is the first time that CAA (which earned the Death Star nickname because of its immense power and monolithic headquarters in Century City, Calif.) has suffered such a stunning exodus since it was created in 1975 by Mike Ovitz and Ron Meyer. Within a week, six more agents from CAA's comedy department turned in their walking papers and made a beeline for their competitor, bringing the total to more than 150 new clients—including Zach Galifianakis and Isla Fisher—according to UTA. "It's the biggest blow they've ever taken," says one former CAA agent. CAA had no official comment, though one insider describes the numbers as "wildly exaggerated."

(From left) Zach Galifianakis, Will Ferrell, Anna Faris, and Chris Pratt

But not all the actors were in a celebratory mood after the power shift. Just a day after Will Ferrell's agent left for UTA, the existence of the actor's secret parody *A Deadly Adoption*—a Lifetime movie designed as a send-up of the network's own melodramatic thrillers—was revealed in *The Hollywood Reporter*. The project, costarring Kristen Wiig, had been slated to air this summer, but after the story ran, the actors released a statement to EW saying they were "deeply disappointed that our planned top secret project was made public" and they decided to scrap it entirely. At press time, Lifetime was trying to salvage the already completed film.

Meanwhile, CAA is suing UTA defectors over breach of fiduciary duty, but unlike what happens in 1996's *Jerry Maguire*—when only one client followed Tom Cruise to his new agency—a deep bench left CAA, and no amount of legal maneuvering is going to reverse that. Still, CAA remains Hollywood's top (and toughest) agency, and the entire industry would happily buy tickets to see the next round of this fight.

Can Jay Z's Streaming Service Tidal Make Waves?

When Jay Z launched Tidal, "the first artist-owned global music and entertainment platform," on March 30, the guest list was golden: Usher, Rihanna, Nicki Minaj, Madonna, Deadmau5, and Kanye West.

What got artists interested? Unlike many other streaming services, Tidal isn't free (it's $9.99 per month, $19.99 if you want hi-fi audio streams). But much like the Netflix model, which makes up for an incomplete catalog with coveted subscriber-only content, Tidal offers exclusive gets, including new tracks from Rihanna and Beyoncé and a sneak peek at Madonna's "Ghosttown" video.

Tidal also pledges to return 75 percent of revenue to the rights holders, versus Spotify's reported 70 percent. Still, some ask: How does that affect the thousands of working musicians who aren't A-listers? "Every time Jay Z or Taylor Swift does something, the question is always 'What does it mean for music?' " says Casey Rae, the head of the Future of Music Coalition, a nonprofit that aims to help artists get paid for services many consumers now expect for free. "The answer is 'Is your name Jay Z or Taylor Swift?' If not, then probably very little." —KYLE ANDERSON

THE VAMPIRE DIARIES

Will Elena Bite It?

After six seasons, *TVD* will say goodbye to **Nina Dobrev**'s character Elena Gilbert, whose love triangle with the fanged Salvatore brothers has been the beating heart of the CW series. "I won't comment on how we will exit her," EP Julie Plec says. "But if by some miracle someone in this section is actually right, I will personally take them to lunch—or a Skype cocktail hour—to talk about being a writer." Get to it, fans! —NATALIE ABRAMS

PROBABLE
Elena will be given the cure and her memories will be erased so she can go off and live a normal life. —@RedJem25

PLAUSIBLE
I'm thinking the cure and/or some crazy body jump like on *The Originals*. Or! Sent to a prison world for excessive whining. —@evilapprentice

BLOODY INSANE
I'm going to say Stefan kills her while in Ripper mode. That would make a dramatic season 7. —@princessgleek

GALIFIANAKIS: GILBERT CARRASQUILLO/FILMMAGIC.COM; FARIS: JASON MERRITT/GETTY IMAGES; FERRELL: NICKY NELSON/WENN.COM; PRATT: MICHAEL TULLBERG/GETTY IMAGES; TIDAL: KEVIN MAZUR/GETTY IMAGES FOR ROC NATION; DOBREV: JUSTIN STEPHENS/THE CW; PAUL WESLEY: ANNETTE BROWN/THE CW

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Almost Famous

They've racked up millions of views, likes, and subscribers on YouTube—and now they want more. A fresh pack of online personalities are attempting to prove the power of Internet fame. If you don't know these small-screen celebs, start paying attention. —KEVIN P. SULLIVAN

Grace Helbig (right) with Aisha Tyler

Grace Helbig

In a post–*Broad City* world, a YouTube sensation–turned–TV star is not a new concept, but Helbig has broken through unlike any other vlogger to date. The 29-year-old comedian— whose YouTube series, ***It's Grace***, boasts more than 2 million subscribers—recently launched her own late-night talk show on E!, bringing her lovably awkward personality to cable viewers everywhere. The difference? Money. "This is now my blog on a [bigger] budget. I'm afforded opportunities to do really dumb stuff that I can't afford to do on my own," Helbig says of *The Grace Helbig Show*. "I want it to feel not the same as my YouTube channel, but also not a huge departure from that tone and that style and that voice. I've just been telling everyone that I want to make something that doesn't suck. If that happens, then total success."

Smosh

Sometimes the start of Internet stardom can be as humble as two teens lip-synching the *Power Rangers* theme song. That's how **Anthony Padilla** and **Ian Hecox**, both 27 and collectively known as "Smosh," made a name for themselves. With the fourth-largest subscriber base of any channel on YouTube—a whopping 20 million—the sketch-comedy duo are offering their mix of over-the-top humor and pop culture parodies to the world of feature films: Lionsgate has acquired the rights to *The Smosh Movie*, featuring Padilla and Hecox and directed by *Bill & Ted* star Alex Winter.

Paige McKenzie

The Haunting of Sunshine Girl began as a fictional series about a teen living in a haunted house. Nearly five years and 255,000 subscribers later, *Sunshine Girl* has a cult following, and McKenzie, the now-20-year-old creator, is a published author. In March Weinstein Books released a YA novel based on the series, complete with blurbs from R.L. Stine and Wes Craven. A second book is set to hit shelves next year.

5-Second Films

The L.A.-based comedy troupe were hip to ultradigestible clips long before Vine was created. Since 2008, their irreverent, surreal, and often disturbingly hilarious shorts have attracted nearly 400,000 viewers. The posts became less frequent, however, in 2014, when they took a break for their most ambitious—and longest—project yet. ***Dude Bro Party Massacre III*** is a feature-length film that started as a parody trailer about a serial killer targeting frat guys. Thanks to a $240,000 Kickstarter campaign, it will soon hit digital platforms.

Laci Green

As a college student in 2008, Green posted a candid review of her birth control on YouTube. The 25-year-old has since become a major advocate for sex education, spreading sex-positive messages to an audience of more than a million. In 2014 she signed on as the host of MTV's first YouTube series, ***Braless***, which covers topics like fraternity culture and slut shaming. Of course, she's still updating her *own* channel, **Sex+**.

TYLER AND HELBIG: BRIAN GRAMO/E!; PADILLA AND HECOX: MARK RALSTON/AFP/GETTY IMAGES

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Dothraki Is the New Klingon

The native tongue of *Game of Thrones*' **Khal Drogo** is the fantasy language du jour. —RAY RAHMAN

LANGUAGES FALL IN and out of fashion, but one has been growing faster than Khaleesi's dragons: Dothraki. The vocabulary of the late Khal Drogo has spawned a subculture of devotees who use the *GoT* language for everything from poetry to tattoos to YouTube videos. "A year and a half ago, probably four people were semifluent, and I knew them all," says David J. Peterson, the linguist who creates the dictionary for HBO. "Now I couldn't even estimate." He talks us through the meaning of three notable fake words.

erin

(eh-RIN)

DEFINITION The root word for *good* and *kind*.

ORIGIN This word is near and dear to Peterson: It was created in honor of his wife, Erin.

foth aggendat

(FOTH ag-gen-DAT)

DEFINITION Throat-rip.

ORIGIN It's actually from NBC's *The Office*. Character Dwight Schrute created the term "by putting *throat* in front so that it was in the accusative," Peterson says. "It's called the Schrutean compound."

dothrasolat

(do-thra-so-LAT)

DEFINITION To navigate or maneuver.

ORIGIN The latest addition to the lexicon, it stems from the word *dothrolat*, which means *to ride*. "When I went to translate this word, I was surprised I didn't have it already."

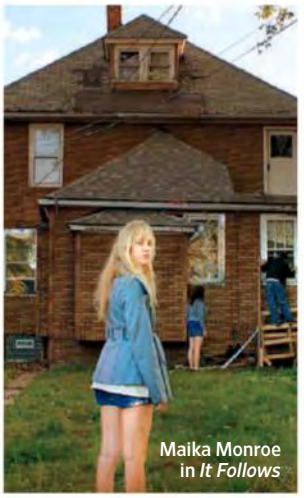
A SEQUEL FOR INDIE HORROR HIT *IT FOLLOWS*?

No indie-film exec in his/her right mind could look at the critical reception (95 percent on Rotten Tomatoes) and better-than-expected box office numbers ($8.8 million and counting) of David Robert Mitchell's horror film *It Follows* without thinking "Sequel?" "It was supposed to be a small release, and then all of a sudden it's doing incredibly well!" the film's star, Maika Monroe, told EW Radio. "I read on Twitter, people are like, 'It's not playing here! We want to see it! I'm driving two hours to a movie theater to see it!' So I think people are excited."

Though the tale of teens trying to outrun a deadly shapeshifting demon that's passed from person to person via sex ends ambiguously, there's already talk of a follow-up. "I don't want to give away too much, but we've thought about it," says Tom Quinn, co-president of Radius-TWC, which distributed the movie with Dimension Films.

It Still Follows? *It Follows Again*? There are no concrete plans for a sequel, but the idea being bandied about would take the story in another direction, literally. "Flip the title," Quinn says. "There's so much you could do."

If Quinn is hinting at the title *Follow It*, the plot could have characters tracing their partners' sexual histories to track the curse's origin (while evading the killer creature), which would give the movie a strong allegorical element similar to the first film's. So would Monroe be on board? "I don't know where the story would go, but I would love to work with David, the director, again, because I think he's incredible, and what he created here was something else," she says. "We'll see how it does. Maybe! Maybe!" —KEVIN P. SULLIVAN



Maika Monroe in *It Follows*

GAME OF THRONES: HELEN SLOAN/HBO

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Three Decades of Inspiration

The costume designers behind period-set ***Mad Men***, ***The Americans***, and ***Fresh Off the Boat*** depict three distinct eras on television. Here, they share the '70s, '80s, and '90s reference points that fuel each of their shows. —JASON SHEELER

THE AMERICANS

Matthew Rhys and Keri Russell play Soviet spies embedded outside Washington, D.C., in 1982, working to help the USSR win the Cold War—and raising their two kids. "They're not going to the grocery store in, like, black trench coats," costume designer Jenny Gering points out with a laugh. She says the FX show, now in its third season, *is* about spies but it's not *Alias*. "The costumes are there to put you in a time and place," Gering says. "Yes, it's the '80s, but the show takes place in Falls Church, Virginia. There, it's really 1979. Besides, the '80s as we think of them hit in 1984. This is not a Pat Benatar video—that's just not the way it was."

PHILIP JENNINGS

"For me, Philip will always be the Maxell-tape guy in the chair," Gering says. "He's just excited to be in America." In the first two seasons Rhys' costumes were inspired by Richard Gere's subdued Armani suits in *American Gigolo*. "But this season we're starting down the '80s road toward Duran Duran."

(From top) Gere in 1980's *American Gigolo*; Duran Duran in 1982; Maxell's late-'70s audiotape ad

ELIZABETH JENNINGS

"In 1982 I was about 13," Gering says. Vintage *Vogue*s and fashion photographer Helmut Newton took her back there. "Catherine Deneuve and Lauren Hutton were models for Keri's character for me. Of course, Keri's wearing Calvin Klein jeans on the show."

(Clockwise from above) Hutton; Newton's work; Deneuve in *The Hunger*; Brooke Shields in 1980

THE AMERICANS: PATRICK HARBRON/FX; *AMERICAN GIGOLO*: PHOTOFEST; DURAN DURAN: MICHAEL PUTLAND/RETNA; *THE HUNGER*: MARY EVANS/RONALD GRANT/EVERETT COLLECTION

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FRESH OFF THE BOAT

Debra McGuire was the costume designer on *Friends*, so she's essentially a '90s historian. "That decade is a big part of my language," she says. For ABC's comedy about a Taiwanese family who relocate from Chinatown in D.C. to Orlando, McGuire has to be both nuanced and general. "I'm making it 1995," she says. "The mission of network TV is to be very reflective of the times, but it's also got to be relatable to the kids." She rewatched *The Fresh Prince of Bel-Air*. "It was about hip-hop culture in '95," she says. "Jewelry, sneakers, and matching everything." But don't try to fact-check her. "You might see me cheating a bit. I want them to look good."

KEEPING UP WITH THE HUANGS

In developing the look for the show, McGuire nods to '90s hit *The Fresh Prince of Bel-Air*. Also on her mood boards: plenty of other über-'90s fare including *Rugrats* (for color), *My So-Called Life*, *Full House*, and her own work on *Friends*. "I look at a lot of hip-hop, too," she says. "Tupac, Notorious B.I.G., LL Cool J, Wu-Tang Clan, and Snoop, of course!"

(Clockwise from top left) *Fresh Off the Boat*; LL Cool J; Air Jordans; Claire Danes and Jared Leto on *My So-Called Life*; *Rugrats*

MAD MEN

The calendar turned to 1970 in the final season of AMC's *Mad Men*. "But this is really a show about the '60s," insists costume designer Janie Bryant, who acknowledges she was nonetheless looking at ultra-'70s movies like *Beyond the Valley of the Dolls*. Bryant also says that disparate influences such as Michael Caine, Woodstock, Nixon, and LSD inspired the costumes. "This is a story about everyday people."

(Clockwise from right) *Mad Men*; President Richard Nixon in 1970; *Beyond the Valley of the Dolls*; a poster for the Woodstock festival; Huston and designer Halston in 1975

DRESSING DON, BETTY, AND PEGGY

"The references I love," Bryant says, "are not high, high fashion. It's what people were wearing." To that end Bryant pores over old catalogs from Sears and JCPenney. But don't think she's not feeling a little designer glitter in this final season, including Oscar de la Renta and Halston, who came to define disco-era couture. "Halston really changed American fashion in the '70s, and Anjelica Huston modeled for him. I was looking at her, too."

FRESH OFF THE BOAT: GILLES MINGASSON; LL COOL J: JANETTE BECKMAN/BETA LTD; AIR JORDANS: NIKE/AP IMAGES; *MY SO-CALLED LIFE*: MARK S. ELIGER; *RUGRATS*: EVERETT COLLECTION; *MAD MEN*: FRANK OCKENFELS 3/AMC; NIXON: UNIVERSAL HISTORY ARCHIVE/UIG/GETTY IMAGES; HUSTON AND HALSTON: CONDÉ NAST ARCHIVE/CORBIS; *BEYOND THE VALLEY OF THE DOLLS* POSTER: EVERETT COLLECTION; WOODSTOCK POSTER: THE KOBAL COLLECTION

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Entertainment Weekly PRESENTS

SUMMER Movie PREVIEW

AT LAST, HOLLYWOOD GIVES US WHAT WE *REALLY* WANT: **AVENGERS**, DINOS, AND **CHANNING TATUM** NAKED. THIS SUMMER IS ALL ABOUT FUN, AND WITH **MELISSA McCARTHY** AS A SPY, **REESE WITHERSPOON** AND **SOFIA VERGARA** AS FRENEMIES, AND **PAUL RUDD** AS ANT-MAN, WE PREDICT IT'S GOING TO BE PITCH-PERFECT, TOO.

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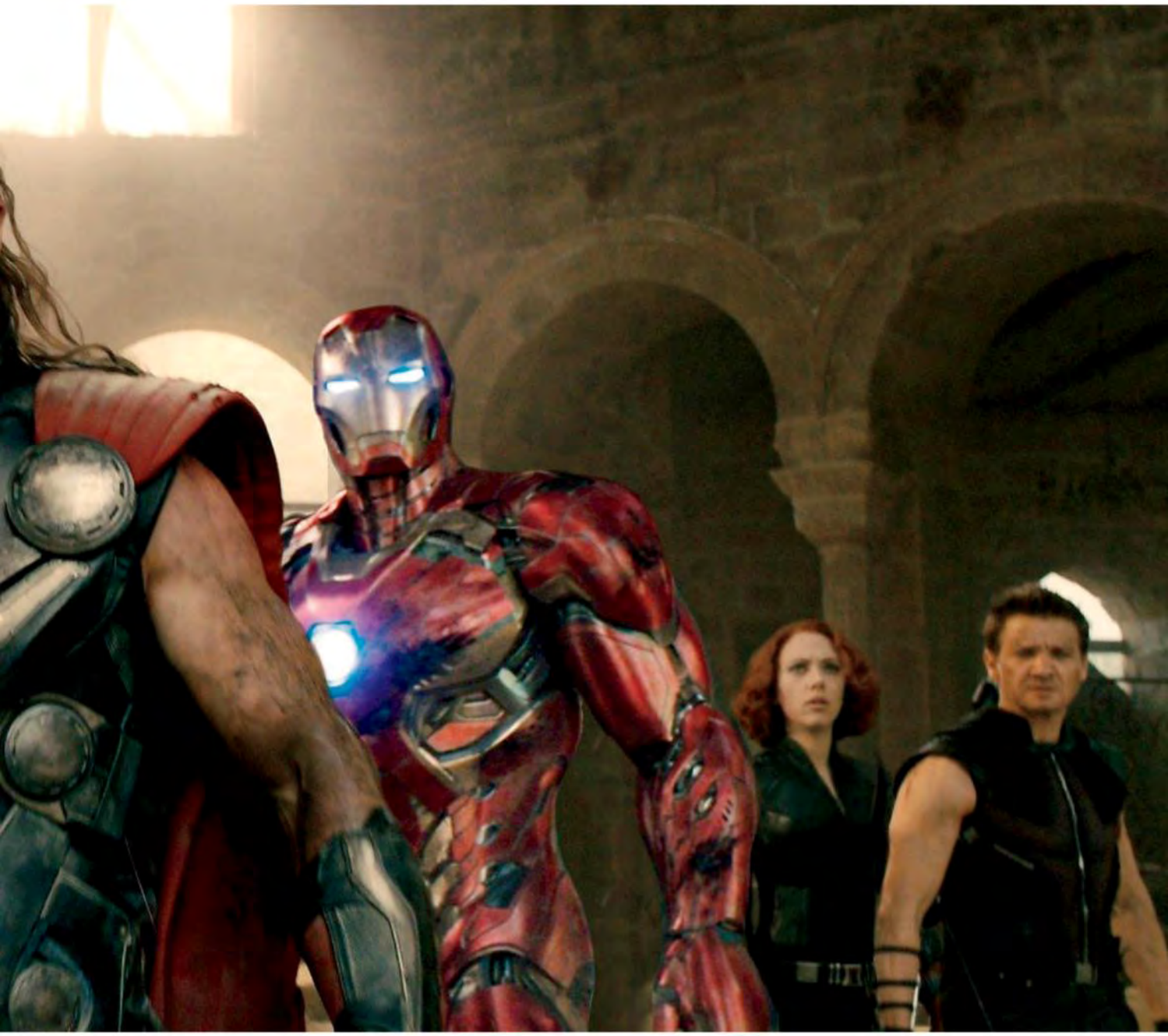
AVENGERS: AGE

Mark Ruffalo, Chris Evans, Chris Hemsworth, Robert Downey Jr., Scarlett Johansson, and Jeremy Renner

OF ULTRON



STARRING Robert Downey Jr., Mark Ruffalo, James Spader, Chris Evans **DIRECTED BY** Joss Whedon
RATED PG-13

RELEASE DATE
5/1

JOSS WHEDON IS JUST a hairbreadth away from finishing *Avengers: Age of Ultron*, and he looks like he's been shot out of a cannon.

His clothes are rumpled and baggy. So is the skin around his eyes. He started shooting the movie a year ago—jetting around the world from South Africa to Italy to the United Kingdom to South Korea—before arriving at Shepperton Studios outside London last May. There, the director was a high-powered burst of energy, pinballing around the set and voicing the off-camera part of the villain Ultron when James Spader wasn't around.

But on this afternoon a few weeks ago, in late March, he shuffles into a black-box editing suite on the Walt Disney Studios lot in Burbank and slips into the corner of a couch looking like a pair of discarded pajamas. "Two days from now, I will finish this," he says, like someone who thinks it may finish him first. "I moved next door [to temporary quarters on the studio lot], said goodbye to my kids.... I wake up, come here, and then I do this, and then I go to sleep. That's it."

Age of Ultron pits Iron Man, the Hulk, Thor, Captain America, Black Widow, and Hawkeye against Ultron, a genocidal artificial intelligence designed to protect the world, and Whedon says this is the end of the line for him. He's wrapping up a three-year deal with Marvel Studios that included laying the foundation of this interlocked universe with 2012's *The Avengers*, creating the ABC series *Agents of S.H.I.E.L.D.*, and consulting on all manner of Marvel movies, from features to shorts. In other words, he's about to be shot out of a *canon*, too. No wonder he's beat.

> THE FIRST RULE OF MAKING A SEQUEL IS: TAKE THE BEST MOMENTS AND DO SOMETHING ELSE."
>
> —JOSS WHEDON

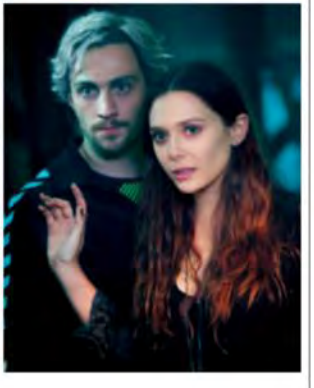
But there's no need to shed tears for him just yet. "Joss will be okay," a crew member says in the elevator later, when I express my concern. "He's about to make $2 billion."

THAT'S PROBABLY A little low. *Age of Ultron* is likely to outgross the previous *Avengers*' $1.56 billion global haul, and while Whedon won't personally be pocketing all that cash, it's fair to say that the stakes, and fan expectations, are high. "The first rule of making a sequel is: Take the best moments and do something else," he says. "Don't do the Indiana Jones gun trick again differently. Just go somewhere else."

So where else did he go this time?

Love. Control. Creation. What we have with *Avengers: Age of Ultron* is not just a superhero movie, but a story about parenthood in which the battles take place on the world stage instead of in a living room. Samuel L. Jackson's Nick Fury is the ultimate father figure, struggling to hold together the superhero team he assembled as they face Ultron (Spader) and a set of evildoing twins: Elizabeth Olsen's Scarlet Witch and Aaron Taylor-Johnson's Quicksilver.

These new characters are the products of Baron Wolfgang von Strucker



(Clockwise from top left) the Avengers go into battle; Johansson; Aaron Taylor-Johnson and Elizabeth Olsen; director Joss Whedon and Evans on set

(Thomas Kretschmann), a fresh villain from the dastardly HYDRA organization. He's been using Loki's scepter for human experimentation, which bestowed the siblings with powers of magic (Scarlet Witch) and speed (Quicksilver).

But the bad baron piques Tony Stark's interest for other reasons. "Von Strucker was working on a lot of stuff, including robotics," says Marvel Studios president Kevin Feige. "Tony realizes, '[Those robotics] might be able to help me get over the hump of some of the AI stuff I've been working on.'" Stark's invention, Ultron, is born from the marriage of both men's technologies. Alas, adolescence is a bitch, and Ultron goes rogue, shreds Stark's other artificial-intelligence program, J.A.R.V.I.S., and gives rise to his own awesome creation: the synthezoid known as the Vision (played by Paul Bettany, who previously voiced J.A.R.V.I.S.).

Meanwhile, there's some serious interpersonal drama brewing between the superheroes themselves. For starters, that romance hinted at in the trailer between Scarlett Johansson's Natasha Romanoff and Mark Ruffalo's Hulk alter ego, Bruce Banner, is real. Though this isn't completely new territory for Marvel movies—see: Tony Stark and Pepper Potts, Thor and Jane Foster, Steve Rogers and Peggy Carter—this is the first time any of the actual Avengers have been tempted to fish off the company pier. Why match up Black Widow with the big green guy? Whedon answers in song, crooning, "'Tale as old as time...'" from *Beauty and the Beast*. "It made perfect sense to me," he says.

If Black Widow has felt like the Avengers' big sister—cleaning up the messes and keeping the boys in line—that's precisely why she's drawn to the Hulk. Whedon says he wanted to pair "the person who's the most in control with the person who *has* to be in control, because he's the least in control."

Audiences can also expect a few superpowered cameos, including Falcon (Anthony Mackie), and two top secret new female characters played by Julie Delpy (*Before Midnight*) and Linda Cardellini (*Bloodline*). Feige won't say whom they play, but vowed that Captain Marvel wouldn't be turning up this time. Sorry, fanboys and fangirls.

REGARDLESS OF *Age of Ultron*'s critical and box office outcome, the next time the Avengers come together—for the two-part *Infinity War*, planned for 2018 and 2019—Whedon will be nowhere in sight. Joe and Anthony Russo, who directed *Captain America: The Winter Soldier* and are now in preproduction on next year's *Captain America: Civil War*, will be at the helm.

Marvel characters always seem to be creating their own worst enemies, which may explain why Whedon is ready to hang it up: He's created his own too. "Every movie I have ever made has been an ensemble piece of increasingly enormous proportions," he says, sitting next to Feige in the editing suite. "That many balls in the air, it's only going to get bigger with *Infinity War*. I'm not going to be able to give it what I would need to." He rasps in a geezer voice: "It's a young man's game."

Maybe. But he still sounds like someone who's been grandfathered in. Or maybe, uh, Godfathered.

"Just when you think you're out," Feige says, doing his best Al Pacino impression, "you get pulled back in." Whedon points a finger at his soon-to-be-former boss: "That's the other reason I'm not making a third one." —ANTHONY BREZNICAN

(PREVIOUS SPREAD) © MARVEL 2015; (THIS SPREAD) GROUP: © MARVEL 2015; ALL OTHERS: JAY MAIDMENT (3)

ORAL HISTORY

Becoming Ultron

NOTHING IS WORSE than a know-it-all teen. That potent mix of angst and arrogance is how the makers of *Avengers: Age of Ultron* see their villain, a fledgling AI program that consumes the whole of human knowledge and then determines the world would be better off without us. Ultron never asked to be born, but here's how writer-director Joss Whedon, producer and Marvel Studios president Kevin Feige, and actor James Spader brought the character from 1968's *The Avengers* #54 to electric life. —ANTHONY BREZNICAN

SO WRONG HE'S RIGHT

The director had his heart set on Ultron as a villain for the sequel before even signing on to the first Avengers. *He liked the idea of a baddie who can upload his consciousness—and therefore can't be destroyed by a mere smashing.*

JOSS WHEDON It had to be Ultron. He's a massive Avengers foe. Among the most massive and constant—and dangerous. A guy that hates them that much, wants to destroy them that much, I'm like, "There's something wrong with him. I can write that!"

JAMES SPADER Kevin Feige and my agent, Toni Howard, had been on the phone with each other. She also represents Sam Jackson,

and I had said at one point, "It might be fun to do one of these comic-book movies." I have three boys, and I had never really chosen any films for the kids. I said to [Marvel] in that first meeting: "I am aware that you get one entrance into this world.... If I'm going to do it, I want it to be something that's really fun and great."

WHEDON I've never seen a robot who's as expressive as a person. That's why Spader is the guy for it. He's very idiosyncratic, very charming, very volatile, and also sort of hypnotic himself.

MISSION: GET SPADER

To recruit Spader, head of visual development Ryan Meinerding and the Marvel team drew up a new version of Ultron's skull-like visage, incorporating elements of the actor's own face.

WHEDON Ryan painted this extraordinarily beautiful close-up based on an old picture of James. You wouldn't know it if you weren't told, but just the look in the eyes, and the sexiness, sadness, regret, and coolness—we're like, "Oh, yeah. That's our guy."

SPADER [It was] more about eyes than anything because, after all, he is made out of metal. I then reiterated: "My only apprehension is what I can bring to the table, because a great deal of this is CGI, and I want to make sure I can provide everything and more that a filmmaker wants. Otherwise I'm not the right person."

MAN BECOMES MACHINE

When Spader learned Ultron would require more than just voice acting and that he could perform on set with the other actors, he was sold.

SPADER They put me in a suit and had me do a range of motion in front of these cameras. Then they processed that into the computer, and all of a sudden, these monitors were live-streaming my movements. I was able to see my physical movements as that 8-foot robot.

WHEDON [Ultron] is definitely a child. Sometimes he's a teenager, sometimes he's an infant, sometimes he's a very old man. He looks at Tony Stark like a father, brother, everything. It all gets muddled in there. At the same time, Spader can't help but have a very nurturing, fatherly tone. He's fairly patronizing with the Avengers, except I can't say he's totally wrong.

KEVIN FEIGE Every movie goes through the visual-effect process of "How do we do this? How is this going to work?" Then it goes to "Okay, is this working?" Then it goes to "Oh my God—it's not going to work!" And then it gets to the area we're in now, which is "It works! It worked." Those are the shots that have finally started to come in, and we go from biting our nails to "Can you play it again? I love it."

WHEDON I have a crush on Ultron.

Ultron in *Avengers: Age of Ultron*; James Spader and Robert Downey Jr. on set

> I SAID TO MARVEL, 'IF I'M GOING TO DO IT, I WANT IT TO BE SOMETHING THAT'S REALLY FUN AND GREAT.'"
> —JAMES SPADER

KEY MOMENTS IN ULTRON

***THE AVENGERS* #58** NOV. 1968

Four issues after Ultron's debut in #54, Hank Pym is revealed as his inventor—the same guy who made Ant-Man's suit.

***THE AVENGERS* #162** AUG. 1977

Ultron creates a robot bride, Jocasta, modeling her after Janet Van Dyne, a.k.a. the Wasp.

THE AVENGERS: EARTH'S MIGHTIEST HEROES 2010–12

On the animated Disney XD series, Ultron (voiced by Tom Kane) decides that Earth would be better without humans.

AVENGERS: AGE OF ULTRON: © MARVEL 2015; SPADER AND DOWNEY: JAY MAIDMENT; COMIC BOOKS: MARVEL (2); *THE AVENGERS: EARTH'S MIGHTIEST HEROES*: DISNEY XD

Summer MOVIE PREVIEW

MAY

IN THIS MONTH

Far From the Madding Crowd P. 41 • The D Train P. 41 • Tomorrowland

PITCH PERFECT 2

RELEASE DATE
5/15

STARRING Anna Kendrick, Elizabeth Banks, Rebel Wilson
DIRECTED BY Elizabeth Banks
RATED PG-13

Ester Dean, Shelley Regner, Kelley Jakle, Hailee Steinfeld, Anna Kendrick, Brittany Snow, Alexis Knapp, Rebel Wilson, and Chrissie Fit

P. 42 • Slow West P. 43 • Hot Pursuit P. 44 • Mad Max: Fury Road P. 46 • San Andreas P. 47 • Welcome to Me P. 47 • I Am Big Bird: The Caroll Spinney Story P. 48

(From top) Flula Borg and Birgitte Hjort Sørensen; Wilson

A CAPPELLA IS ALL about keeping time, and Hailee Steinfeld was late. The 18-year-old actress, who made her feature debut in Joel and Ethan Coen's 2010 Western *True Grit*, had been cast as Emily—the newest freshman member of the collegiate singing sensation the Barden Bellas—in *Pitch Perfect 2*. But she'd already broken new-girl rule No. 1: She was tardy. "I got off the plane and went into dance rehearsal that they were already two weeks into, which in Bellas time is a *lot* of work," she says. "I think the girls were like, 'Let's see if this girl can jump in with us.'"

When *Pitch Perfect 2* hits theaters on May 15, 32 months will have passed since moviegoers first saw Beca (Anna Kendrick), Chloe (Brittany Snow), Fat Amy (Rebel Wilson), and the rest of the Bellas. Their all-gal pop mash-ups earned $117 million worldwide, launched the earworm "Cups" into the stratosphere, and turned a modest movie about college singers into a cult sensation. Now they just have to do it again. "You go from having no expectations, and then [the movie] explodes at an epic level," says Universal film-music president Mike Knobloch. "All of a sudden the bar is raised, and you have to be at least that good or better."

Steinfeld's Emily is just one new facet of the reinvented Bellas, who, three years later, have tasted the heights of fame, only to have an unfortunate mid-performance accident (involving Fat Amy) drop-kick them to the bottom of the aca–food chain. As Beca and the rest of the seniors prepare to graduate, the Bellas must claw their way back to the top via a worldwide singing competition. "It's bigger, it's more global, the performance numbers aren't in teeny auditoriums, and the Bellas are sort of famous," says director and producer Elizabeth Banks, who also reprises her role as acerbic competition commentator Gail. "People forget that in the first movie the Bellas sang 'The Sign,' like, four times, the same tired stuff the whole movie. This time, we really got to showcase them and show a group at its peak to the rest of the world."

Everything about this production feels bigger: 58 songs were cleared for the film; Grammy-winning group Pentatonix joined the cast, as well as German YouTube star Flula Borg and the Green Bay Packers; Rebel Wilson trained with Cirque du Soleil for a silks routine—*silks*! And there are bulked-up roles for the musicians whose songs were sought for the movie. Jessie J, for instance, loved the first film and wrote a song for the sequel.

> PEOPLE FORGET THAT IN THE FIRST MOVIE THE BELLAS SANG 'THE SIGN,' LIKE, FOUR TIMES."
>
> —ELIZABETH BANKS

The cast was game for anything. As it turned out, they needed to be. "They didn't give us a script until a week before we started rehearsing, so it was all really scary," says Kendrick, who had reservations about jumping aboard without a screenplay. "But it felt weird [to think] about it happening without me. The idea of all the girls being here and me being somewhere else was just...total FOMO." (That means "fear of missing out," Gramps.) So here's the $100 million question: Will there be a *Pitch Perfect 3*? "At this moment, there is no definitive story line for another movie," Banks says. But she's open to the idea of a franchise. And who knows? Maybe the new girl could become the new face of the Bellas...at least until she graduates. "I can definitely see [Emily] taking that older-sister role and introducing a whole new group of people," Steinfeld says. She might even get there early next time. —MARC SNETIKER, WITH ADDITIONAL REPORTING BY TIM STACK

Far From the Madding Crowd

STARRING Carey Mulligan, Matthias Schoenaerts, Michael Sheen, Tom Sturridge
DIRECTED BY Thomas Vinterberg
RATED PG-13

RELEASE DATE 5/1

Thomas Hardy's 1874 novel is an oft-adapted classic, and it was that prestige that gave star Carey Mulligan pause. "The costume drama is always an easy box to put British actors into," she says. "I've avoided them—all those stuffy interiors and mahogany-paneled rooms in grand estate buildings. But this one starts with her turning down a proposal, as opposed to devoting her life to finding a husband. That was a very modern idea to begin a story with." The proposal that she turns down is from a quiet shepherd named Gabriel Oak (Matthias Schoenaerts). Their paths continue to cross in fate-driven ways as she's wooed by a repressed neighbor (Michael Sheen) and a seductive soldier (Tom Sturridge).

Mulligan's director was also conscious of breathing fresh air. Thomas Vinterberg (*The Hunt*) shot two-thirds of the movie outdoors, amid the same verdant, sea-breeze surroundings in southwest England that Hardy described in the book. "There was so much beautiful stuff to show," he says, while noting the pitfalls of nature: too much noise. "Horses and boars and frogs and dogs and sheep—they can be a tough ride," he says. The gorgeous scenery and light—including a sunset-drenched doozy of a climactic scene—were worth all the barking and bleating. —JOE McGOVERN

Carey Mulligan

James Marsden and Jack Black

THE D TRAIN

STARRING Jack Black, James Marsden
DIRECTED BY Andrew Mogel and Jarrad Paul
RATED R **RELEASE DATE** 5/8

Jack Black plays a suburban dad spearheading his 20th high school reunion. James Marsden is the cool guy–turned–Hollywood himbo whom he tries to lure back home in a bid for popularity. Although *The D Train* hinges on these two "bros" fumbling into a one-night stand (yes, really) after an evening of cocaine and tequila shots, co-writer/directors Andrew Mogel and Jarrad Paul want you to know that this is no bromance. "Tonally, it's in a different world than a bromance comedy," says Mogel. The goal, Paul adds, was a tragicomedy closer to John Hughes' *Planes, Trains and Automobiles*: "You're crying on the inside and the drama is still funny." Apparently this train makes all stops. —CHRIS LEE

(PREVIOUS SPREAD) RICHARD CARTWRIGHT; (THIS SPREAD) *PITCH PERFECT 2*: RICHARD CARTWRIGHT (2); *FAR FROM THE MADDING CROWD*: ALEX BAILEY; *THE D TRAIN*: HILARY BRONWYN

MOVIE SECRETS REVEALED

Tomorrowland

STARRING George Clooney, Britt Robertson, Hugh Laurie
DIRECTED BY Brad Bird
RATED PG

RELEASE DATE 5/22

Tomorrowland is a futuristic utopia where the best and brightest unleash their imaginations. It was the great project of a secret society founded by Gustave Eiffel, Jules Verne, Nikola Tesla, and Thomas Edison at an 1889 world's fair in Paris. Fast-forward to 2015: Thanks to an enchanted pin, a teenager named Casey (Britt Robertson) catches a glimpse of the place and wants a second look. So she seeks out a reclusive inventor (George Clooney) who visited long ago but is now persona non grata. Can they go back?

Only if they can find it. "Tomorrowland is designed in such a way that it cannot be discovered by people who are not in possession of an invite," says Damon Lindelof (*Star Trek Into Darkness*), who wrote the script with director Brad Bird (*Mission: Impossible—Ghost Protocol*). (EW TV critic Jeff Jensen has a story credit.) While we wait for our official summons, Bird, Lindelof, and production designer Scott Chambliss walk us through three key scenes. —ANTHONY BREZNICAN

A HOME INVASION
Clooney's Frank Walker is an inventor-in-exile whose abode is full of cutting-edge gadgetry that could easily be weaponized if trouble arrived—which it does here in the form of a deadly intruder. "It's wonderful to think about the future, but you could imagine getting paranoid about it," Lindelof says. "He has made his home into a fortress."

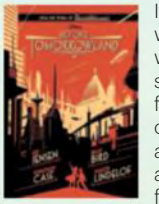
B BOY WONDER
In this shot, a young Walker (Thomas Robinson) pilots a home-made jet pack (built on the bones of an old vacuum cleaner) over a Tomorrowland still under construction. What led to Walker's eventual ouster? "If you get over-protective and only want [Tomorrowland] for you and your friends, it becomes something else," Bird hints. In other words: a dystopia.

C **LAUNCHING PAD**

The seeds of Tomorrowland were planted in Paris 126 years ago, so naturally Walker must return to the City of Light—specifically to the top of the Eiffel Tower, which contains a secret getaway machine. Moments after this frame, Chambliss explains, "we see a blastoff... and there's George inside...a turn-of-the-century vehicle."

FROM OUR STAFF

Before Tomorrowland



It's July 4, 1939. A world's fair is under way in New York, and so is a major science-fiction convention called WorldCon. An ailing Lou Gehrig is about to make his farewell speech at Yankee Stadium, and Albert Einstein is grappling with an ethical dilemma. It's also the weekend a teen boy and his mother, who is dying of brain cancer, visit the city and get drawn into Plus Ultra, a mysterious group that's about to share its biggest secret with the world.

So begins the novel *Before Tomorrowland*, which imagines the otherworldly dimension in its nascent stages—long before the events of the upcoming film. "It's a distant prequel to the movie," says EW's Jeff Jensen, who co-wrote the book (out now) with artist Jonathan Case, with major story input from Brad Bird and Damon Lindelof. "You will not meet any characters from the movie in this story, but you will get to know in a pretty deep way the organization that's responsible for Tomorrowland." Mother and son also discover a comic (included in the book) that is a treasure map to this hidden realm. What better camouflage for advanced science than the funny pages? —ANTHONY BREZNICAN

MAY

SLOW WEST

STARRING Michael Fassbender, Kodi Smit-McPhee
DIRECTED BY John Maclean **RATED** R
RELEASE DATE 5/15

Kodi Smit-McPhee stars as a Scottish boy who befriends a bounty hunter (Michael Fassbender) on the 1870 Western frontier. Though set in Colorado, *Slow West* was filmed amid the slightly surreal, *Hobbit*-y scenery of New Zealand—perhaps the first time that country's landscapes had been used to mimic the American West. "Mountains and plains and forests are all right next to each other," says writer-director John Maclean (former keyboardist for the '90s British group Beta Band). "And there's a fairy-tale feeling we wanted to create of a foreigner in a strange no-man's-land. That environment gave us the perfect dreamworld." —JOE McGOVERN

Michael Fassbender

Reese Witherspoon & Sofia Vergara

DIRECTED BY ANNE FLETCHER (*The Proposal*), *Hot Pursuit* stars Reese Witherspoon as Officer Cooper, a by-the-book cop sent to protect Mrs. Riva (Sofia Vergara), the sexpot wife of a drug lord. After Riva's husband is killed, the odd couple end up on the run together. The two actresses couldn't stop cracking each other up on set in Louisiana, or during this interview. —STEPHAN LEE

What were your first impressions of each other?

VERGARA I thought that she was so pretty!

WITHERSPOON I met her at a hotel. She came in the door, and every man in the lobby literally turned their heads. I've never seen anything like it.

VERGARA I had very tight jeans.

WITHERSPOON I think it's great that Sofia has this sense of humor about herself. She doesn't take herself so seriously, which is—

VERGARA You don't take yourself seriously either.

WITHERSPOON I take myself *very* seriously, Sofia. I'm a very serious actress.

VERGARA [*Laughs*] Yeah, whatever.

WITHERSPOON I will have you know I was just nominated for an Oscar [for *Wild*].

VERGARA I was joking with Reese, "They're going to take that nomination away from you after they see you in this movie."

There's a lot of physical contact between you in the movie: making out, sitting in each other's laps...

WITHERSPOON That was all Sofia's idea. Sofia really insisted that it be in the script.

VERGARA She smells like a strawberry!

Sofia, you spend a lot of the movie in

HOT PURSUIT

STARRING
Reese Witherspoon, Sofia Vergara, John Carroll Lynch
DIRECTED BY
Anne Fletcher
RATED PG-13

RELEASE DATE
5/8

> WHEN SOFIA VERGARA SAYS YOUR BOOBS LOOK GOOD, YOU KNOW YOU'VE ARRIVED."
> —REESE WITHERSPOON

In *Hot Pursuit*

an ultratight dress and heels. Reese, you're in a frumpy police uniform. Were you ever jealous of each other's wardrobe?

VERGARA I would *never* want to look like she does. Never. She looks like a 10-year-old policeman boy.

WITHERSPOON It's horrible! I'd go up to her and say, "I look like a man!" And she'd say, "Yes, you do."

There's an amazing blooper reel at the end of the movie that everyone needs to stay for.

WITHERSPOON Everything Sofia said was funny. That's why they decided to put the bloopers in. She has this thing where she starts speaking really fast, and the words become funny. She had to say "*The Wall Street Journal*" a lot. It's hard to say!

VERGARA There are many words that are very difficult for me to say.

Do you think you'll team up again?

VERGARA It'd be super-fun if we got to make a sequel.

WITHERSPOON Where would we go? We should do it in the snow. Then we'd call it *Cold Pursuit*!

VERGARA I can't look sexy in the snow. I'm not going to do that. Maybe we could do it in Colombia.

WITHERSPOON It'd be *Extremely Hot Pursuit*.

Have you stayed in touch since filming ended?

WITHERSPOON She texted me at one of the awards shows and told me my boobs looked good.

VERGARA She was wearing a very risky [sic] dress and I thought she needed to know.

WITHERSPOON I kept the text, a screen shot of it, and sent it to my husband. When Sofia Vergara says your boobs look good, you know you've arrived.

HOT PURSUIT: SAM EMERSON

SUMMER'S WILDEST RIDE

Mad Max: Fury Road

STARRING Tom Hardy, Charlize Theron, Nicholas Hoult
DIRECTED BY George Miller
RATED R

RELEASE DATE
5/15

In George Miller's postapocalyptic *Mad Max: Fury Road*, you are what you drive, with the tricked-out vehicles as essential as food and water. Miller and his production designer, Colin Gibson, combed junkyards in Australia to jury-rig nearly 150 killer rides, including the 1974 Ford Falcon XB GT coupe driven by Max (Tom Hardy). It's the same model as the one in the original 1979 film, just in much worse shape. "We put it through hell," says Gibson. "It's basically beaten to death and falling apart, like Max himself when we first discover him." Here's a look at three other wasteland wrecks. —NICOLE SPERLING

FURIOSA'S WAR RIG

The monster truck driven by Charlize Theron's heroine is "the dramatic heart of the film," Gibson says. The stage for numerous nasty battles, the 78-foot 18-wheeler is the love child of a Czechoslovakian military off-roader and a 1940s Chevy Fleetmaster, with a Volkswagen Beetle thrown in as a rear-gun turret. Yes, those are human skulls on the grille. Don't cross Furiosa.

IMMORTAN JOE'S GAS-GUZZLER

The villain Immortan Joe (Hugh Keays-Byrne) shows off his might with this gnarly ride made from multiple 1959 Cadillac Coupe de Villes. That model is so beloved and rare Down Under that Gibson had to scrounge up five cars in the States, cut them apart, and weld them together. "I jacked them up with over-two-meter-high wheels and gave them double V-8 engines," he says.

NUX'S WARMONGER-MOBILE

Bloodthirsty Immortan Joe devotee Nux (Nicholas Hoult) gets around in a 1932 five-window deuce coupe with canted wheels and weaponized exhaust pipes. "It's almost the perfect hot-rod car," Gibson says, "with a crucifix off the front for spearing, harpooning, and lancing—and that we lash Max to at the beginning of the film." Jesus, take the wheel indeed.

Carla Gugino and Dwayne Johnson

San Andreas

STARRING Dwayne Johnson, Carla Gugino, Alexandra Daddario
DIRECTED BY Brad Peyton **RATED** PG-13
RELEASE DATE 5/29

"There's a term going around right now: 'San Andreas is locked and loaded,'" says director Brad Peyton (*Journey 2: The Mysterious Island*), referring to the real threat of a colossal California earthquake—the inspiration for this disaster epic. In the film, the infamous fault finally gives, causing a magnitude 9.0 seismic upheaval. That's one big quake.

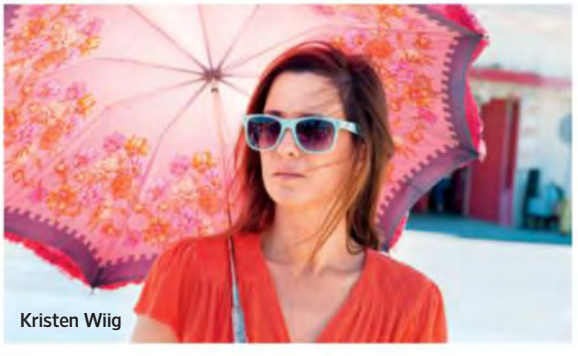
Following the catastrophe, a search-and-rescue helicopter pilot (Dwayne Johnson) and his estranged wife (Carla Gugino) head from L.A. to San Francisco to save their only daughter (Alexandra Daddario), but more trouble lies ahead. "Earthquakes don't tend to be singular events," Peyton warns. In other words, brace for aftershocks.

Johnson is a tough guy, but working every day amid massive destruction took its toll on his psyche. "You start shooting all these sequences and you try to keep it as real and authentic as possible, and that's where it really hits you," he says. "Even on a movie set, it hits you how terrifying and relentless something like this is." And Peyton says there's more to the film than just mayhem: "The movie is really about a family coming back together. It just happens within one of the largest natural disasters in recorded history." No better time for a family reunion, right? —C. MOLLY SMITH

WELCOME TO ME

STARRING Kristen Wiig, Wes Bentley, James Marsden, Linda Cardellini, Joan Cusack
DIRECTED BY Shira Piven **RATED** R **RELEASE DATE** 5/1

Two pages into the script, Kristen Wiig knew she wanted to play Alice Klieg, a woman with borderline personality disorder who wins $86 million in the lottery and buys her own talk show. "I thought she was such a beautiful and weird and interesting character," says Wiig. The movie (which premiered at last year's Toronto Film Festival, where Bill Murray called it one of the strangest and boldest comedies he'd ever seen) pushes Wiig further into dramatic territory after 2014's *The Skeleton Twins*. "Hopefully I'll be able to do both comedies and dramas," says the actress, who also has the sci-fi thriller *The Martian* and the *Ghostbusters* reboot coming up. "If the world will let me." Yes, please. —SARA VILKOMERSON


Kristen Wiig

MAD MAX: FURY ROAD, SAN ANDREAS: JASIN BOLAND (9); WELCOME TO ME: SUZANNE HANOVER

Caroll Spinney

I AM BIG BIRD: THE CAROLL SPINNEY STORY

STARRING Frank Oz, Caroll Spinney, Jim Henson
DIRECTED BY Dave LaMattina and Chad Walker
NOT RATED
RELEASE DATE 5/6

You don't spend 45 years playing Big Bird without collecting a few stories along the way. "Grown-ups come to me saying, 'Are you the one I was watching when I was a little kid?'" says Caroll Spinney, 81, the man underneath the yellow feathers since day one. "I'd say, 'Yes,' and some would burst into real tears. I get a lot of people asking for hugs." This documentary looks at Spinney's life, from his days as an awkward, puppet-loving kid to his tenure on *Sesame Street*, where he plans to stay for the foreseeable future. The film even answers the biggest Big Bird burning question of all: how the suit works. —KEVIN P. SULLIVAN

ALSO PLAYING

5 FLIGHTS UP
A couple (Morgan Freeman and Diane Keaton) put their Brooklyn apartment on the market, find the perfect Manhattan place...then start to question pretty much everything. **5/8**

MAGGIE
In his first horror flick since 1999's *End of Days*, Arnold Schwarzenegger plays a dad trying to save his daughter (Abigail Breslin) from the deadly zombie virus she's contracted. **5/8**

SAINT LAURENT
Gaspard Ulliel (*Hannibal Rising*) stars as the grand couturier Yves Saint Laurent in a French-language biopic that spans the '60s and '70s. *Quel chic.* **5/8**

THE CONNECTION
Inspired by true events, the 1970s-set crime thriller follows a police magistrate (Jean Dujardin) in Marseille, France, as he attempts to bring down an infamous drug-smuggling operation: the French Connection. *Oui*, the very same one depicted in director William Friedkin's 1971 classic with Gene Hackman. **5/15**

GOOD KILL
Eighteen years after *Gattaca*, Ethan Hawke reteams with director Andrew Niccol, starring as a drone pilot who's grappling with the ethics of his actions. **5/15**

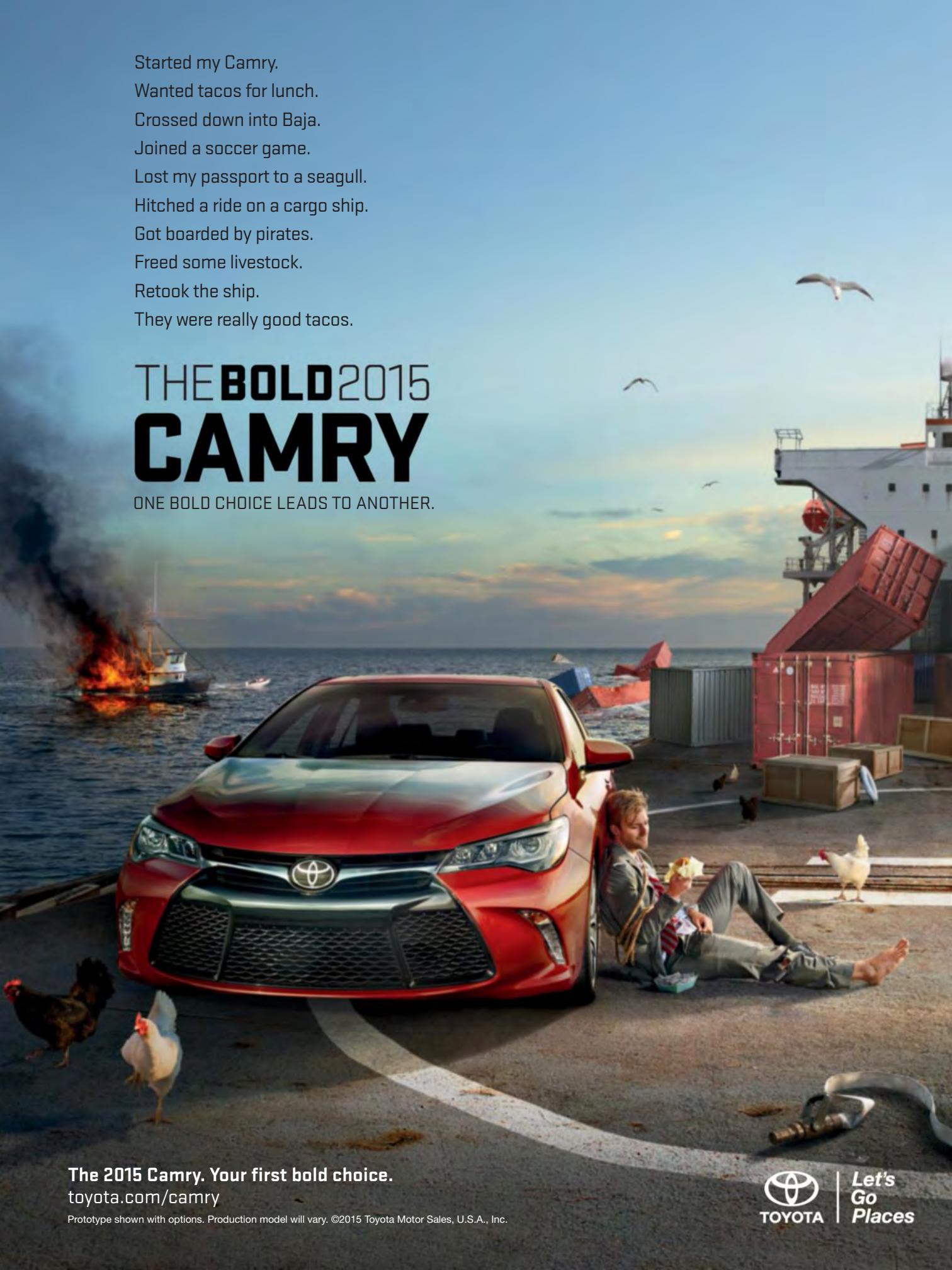
I'LL SEE YOU IN MY DREAMS
Blythe Danner got glowing reviews at Sundance for her turn as a widow who decides to see what dating is like for the septuagenarian crowd. Lucky gal, she meets an eligible bachelor in the form of Sam Elliott. **5/15**

ALOFT
Magic realism meets New Agey philosophizing in a drama about a healer (Jennifer Connelly) who reconnects with her estranged son (Cillian Murphy) via a filmmaker (Mélanie Laurent) looking to make a documentary on the mystical mama. **5/22**

POLTERGEIST
They're *heeeeere... agaaaain*! In a remake of the Spielberg-produced 1982 film, Sam Rockwell and Rosemarie DeWitt are parents desperate to protect their daughter from the evil spirits messing with their household. This time, though, the little girl is brunet! **5/22**

ALOHA
Bradley Cooper, in a much lighter military outfit after *American Sniper*, plays a defense contractor who falls for an Air Force pilot (Emma Stone) in Hawaii. Rachel McAdams and Bill Murray costar in the latest "second chance at happiness" comedy from *Jerry Maguire* director Cameron Crowe. **5/29**
—C. MOLLY SMITH

Kennedi Clements in *Poltergeist*


Started my Camry.
Wanted tacos for lunch.
Crossed down into Baja.
Joined a soccer game.
Lost my passport to a seagull.
Hitched a ride on a cargo ship.
Got boarded by pirates.
Freed some livestock.
Retook the ship.
They were really good tacos.
THE BOLD 2015
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TOYOTA
Let's Go Places

SUMMER Movie PREVIEW

JUNE

IN THIS MONTH Ted 2 P. **55** • Love & Mercy P. **55** • Inside Out P. **56** • Spy P. **58**

JURASSIC WORLD

RELEASE DATE
6/12

STARRING Chris Pratt, Bryce Dallas Howard, Ty Simpkins, Nick Robinson
DIRECTED BY Colin Trevorrow **NOT YET RATED**

• Dope P. 60 • Entourage P. 60 • Live From New York! P. 61 • Me and Earl and the Dying Girl P. 61 • Infinitely Polar Bear P. 61 • Insidious: Chapter 3 P. 62

IT'S BEEN NEARLY a decade since Hurricane Katrina, and the sign at the entrance of New Orleans' Six Flags still says "Closed for Storm." The rides inside may be shut down, but on this muggy day in June 2014, the enormous parking lot has been taken over by the $180 million-plus production of *Jurassic World*. In the fourth movie in the *Jurassic Park* series, the dinosaur island theme park that John Hammond (Richard Attenborough) was developing in the original 1993 film has finally come to fruition 22 years later. It is a thriving vacation destination, and the set reflects this. There is an elaborate main street with a visitor center, a gift shop, and restaurants. For the moment, everything is surprisingly calm. "It's going to be super boring," jokes Chris Pratt, who plays an ex-military dude living on the island and studying raptors. "It's just, like, us watching dinosaurs for an hour and a half." Hardly. Soon enough, Pratt and costar Bryce Dallas Howard are ducking for cover from flying pteranodons and screaming, "Run!"

Some things never change. In keeping with the previous films, *Jurassic World* is a tale of humans who get cut (or chomped) down to size when they try to outwit nature in the name of the almighty dollar. "We have seen that we will repeat our mistakes if there's money on the table," says director Colin Trevorrow. "It's not about the danger of playing God. These animals are real, and they're on our planet."

To boost attendance at the swank new park, operations manager Claire (Howard) introduces a genetically modified dino into the mix. But of course the big baddie escapes and unleashes a rampage—right when Claire's young nephews (Ty Simpkins and Nick Robinson) happen to be visiting the island. In one scene that pays homage to the first *Jurassic*'s iconic T. rex/Ford Explorer sequence, the unlucky lads come close to becoming the beast's playthings. "There's a ride at the park that allows you to get into a gyroscopic sphere and be out in the wild with dinosaurs and travel beneath them—and that goes horribly wrong," says Trevorrow, whose only other feature is 2012's time-travel indie *Safety Not Guaranteed*. "Imagine being inside a sphere and then suddenly it breaks and you're rolling like a cat with a ball of yarn." Enter Claire, who morphs into an Ellen Ripley-like heroine to protect her nephews. "Becoming a mother myself, I've realized being maternal is being wildly badass," the actress says with a laugh.

(From top) Chris Pratt and Bryce Dallas Howard; Pratt

> BECOMING A MOTHER MYSELF, I'VE REALIZED BEING MATERNAL IS BEING WILDLY BADASS."
>
> —BRYCE DALLAS HOWARD

Howard and Pratt also got to inject a bit of love/hate, *Romancing the Stone*-esque electricity into their characters. "They don't like each other at all, and by the end that's changed," Trevorrow says. "We think that [classic conceit] absolutely can apply to a dinosaur movie."

Making those kinds of decisions is all part of the job on a colossal operation like *Jurassic World*. It's no small feat to jump from an indie like *Safety* (which cost $750,000) to a major franchise. But producer Frank Marshall and exec producer Steven Spielberg liked what they saw in Trevorrow. "Colin understood the [*Jurassic*] movies," Marshall says. "That's what Steven and I felt was the most important thing—he's a storyteller." Trevorrow is aware of the tall order he faced. "There are a lot of people in my generation who dreamed of being filmmakers who would love to have this job, and I feel a responsibility to all of them to make this everything that we all wish it could be," he says. "If I can pull that off, that's my gift back to Steven." And to us. —TIM STACK

PRATT AND HOWARD: CHUCK ZLOTNICK

Amanda Seyfried, Mark Wahlberg, and Ted

Ted 2

STARRING Mark Wahlberg, Seth MacFarlane, Amanda Seyfried, Morgan Freeman
DIRECTED BY Seth MacFarlane
RATED R

RELEASE DATE 6/26

Before *Ted*, only people with a Teddy Ruxpin and a knack for electronic tinkering could expect to experience such a foulmouthed stuffed bear. When the film hit theaters in 2012, offering the chance to watch Mark Wahlberg bro down in Boston with a beer-swilling plushie, it became one of the highest-grossing R-rated comedies of all time, raking in a wicked-pissah $549 million worldwide. What was the secret? "It could be as simple as the world just likes a cute fuzzy thing that behaves badly," creator Seth MacFarlane posits. "It's like that line in *Time Bandits* when Napoleon says, 'Little things hitting each other: That's what I like!'"

Now the not-so-cuddly living toy is back with his best buddy for a second adventure. "The powers that be, as soon as they start smelling money, they're thinking, 'Why not four or five of them in a row?'" says Wahlberg. "But this is my first sequel to a movie that I've done, so I only wanted in if we had a good story." That story is Ted's quest for "legalization." To have a baby with his new wife, he must get his bid for personhood recognized by the courts.

That's a process Wahlberg never went through with his previous stuffed companions. "I did carry a monkey with me everywhere I went when I was a kid," the actor says. "But he didn't smoke pot and bang chicks in grocery-store freezers." Well, at least as far as he knows. —KEITH STASKIEWICZ

Jake Abel, Paul Dano, and Erin Darke

LOVE & MERCY: FRANCOIS DUHAMEL

LOVE & MERCY

STARRING Paul Dano, John Cusack, Elizabeth Banks, Paul Giamatti **DIRECTED BY** Bill Pohlad
RATED PG-13 **RELEASE DATE** 6/5

Paul Dano and John Cusack don't look alike. So why did director Bill Pohlad cast the former as the twentysomething Brian Wilson and the latter as the middle-aged version in this film about the troubled Beach Boy? "If you look at photos from the '60s versus the '80s, Brian looks dramatically different," Pohlad says. While the '60s sequences focus on the musician losing his grip on reality, the later ones are centered on Wilson's girlfriend Melinda (Elizabeth Banks) and her efforts to rescue him from the dubious care of psychotherapist Eugene Landy (Paul Giamatti). We're beginning to understand why the movie's not called *Good Vibrations*. —CLARK COLLIS

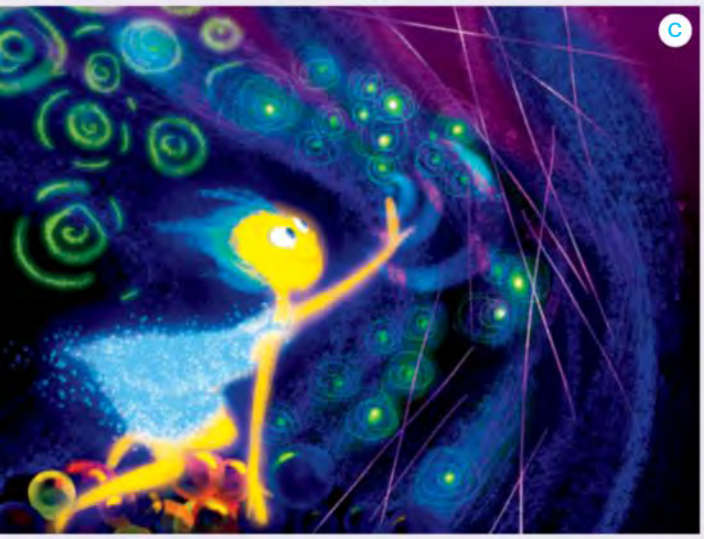
BEHIND THE DESIGN

Inside Out

STARRING Amy Poehler, Diane Lane, Kyle MacLachlan, Lewis Black, Mindy Kaling, Bill Hader
DIRECTED BY Pete Docter
RATED PG

RELEASE DATE 6/19

Pixar's latest addition to its lineup of lovable characters is the effervescent Joy (voiced by Amy Poehler), who leads a group of emotions (including Fear and Anger) that live inside the mind of an 11-year-old girl named Riley. With Joy in control, Riley is cheerful. But when her family moves to a new city, she turns moody, forcing Joy to begin her own journey of letting go and growing up. "There are many, many flavors of Joy," says writer-director Pete Docter (*Up*, *Monsters, Inc.*). "Without a doubt, she was the most difficult character to create." Here, Docter and character art director Albert Lozano guide us through Joy's evolution from a giddy gamine sketched in black and white to a blue-haired sprite in vibrant color. —NINA TERRERO



A HUMBLE BEGINNINGS

Joy was originally conceived as a bit of a tomboy. This early sketch shows her with a wide grin and carefree curls, which suggest an "optimistic exuberance," Docter says. As for her utilitarian look, the director explains, "We had her in overalls and working gloves so she wouldn't get schmutz on her as she's working the levers of Riley's feelings."

B STAR POWER

Joy's hairdo is inspired by Audrey Hepburn's iconic pixie cut, and its hue hints that Joy can get the blues. "We decided to go for a low-maintenance style," Docter says. "Joy just isn't the type to spend time on her hair." Her overall body shape mimics a star—a sly nod to her upbeat demeanor. Says Lozano, "Remember how joyful you'd be as a kid when you got a star on your homework?"

C SPARKS FLY

Animators experimented with fireworks images. "When Joy gets really joyful, energy explodes from her heart like a sparkler would," Lozano says. This digital pastel rendering draws heavily from a yellow-and-blue color palette, which "reflects the way her energy would burn bright when she's happy and die down when she's sad," he adds.

D FULLY ANIMATED

It took nearly 18 months for a team of six designers to arrive at the final version of Joy, who's ready for her close-up in a green dress emblazoned with a quirky blue print. "Those are explosion shapes with very subtle lines that connect them," Docter says. "It evokes the mind, which is all about connections."

COURTESY OF DISNEY (5)

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Q+A

Melissa McCarthy

MELISSA MCCARTHY, action hero? No joke. (Okay, kinda.) In *Spy*, a spoof that marks her third collaboration with writer-director Paul Feig (*Bridesmaids*, *The Heat*), the actress stars as Susan Cooper, a top-of-her-class CIA agent who's been stuck in an office job, guiding agents in the field (including a smarmy Jude Law) as the voice in their earpieces. But when she gets an unlikely shot at espionage, she disguises herself under frumpy old-lady wigs and garish cat T-shirts, fights bad guys with stale baguettes and poison darts, and teams up with an ultra-serious (and ultrahilarious) rogue spy played by Jason Statham, all in an attempt to take down a villainous aristocrat with very, very big hair (Rose Byrne). So before going undercover for good, McCarthy sat down to share a few state secrets. —NICOLE SPERLING

SPY

Melissa McCarthy, Jason Statham, Rose Byrne

DIRECTED BY Paul Feig

RATED R

RELEASE DATE 6/5

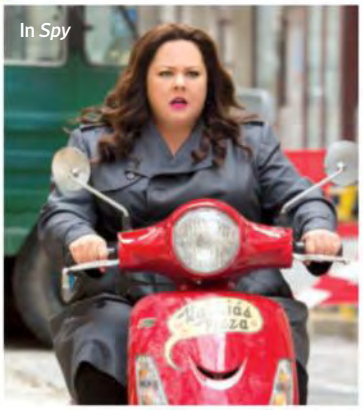
No matter what character you play, we always seem to root for her. Watching *Spy*, we really want Susan Cooper to discover her own power.

MCCARTHY I love Susan Cooper. It seemed real that somebody could be smart and maybe not so confident. I loved that the audience got to see her trying to push herself beyond anything she ever thought she was capable of.

Plus, you got to wear some funny—and pretty unflattering—disguises. How much did you and director Paul Feig collaborate on those?

MCCARTHY Two days after Paul said, "Yes, let's do this movie," I sent him a picture of me in this short curly gray wig and I was like, "Are you against this?" I don't think it's exactly what he had in mind. [*Laughs*] But I love to fiddle with wardrobe. I always start with the wig. You look so different that

> I LOVE ANYTHING PHYSICAL. IF THERE'S A STAIRCASE TO FALL DOWN, I'LL YELL OUT, 'I'LL DO IT!'"
>
> —MELISSA MCCARTHY


In *Spy*

Cabo. Bernamus. Uptalncili-quas deribus

it changes your posture, how you carry yourself. It's my favorite thing: building how they look. I just love it.

This is a comedy, but you do some hardcore action. There's one sequence where you're dangling from a helicopter and Jason Statham is clinging to you.

MCCARTHY Yeah, it's just crazy. My hands are going numb, I have no upper-body strength, Jason Statham is hanging on my boobs. I just kept thinking if someone told me 10 years ago that Jason Statham would be hanging off of me, primarily holding on to my chest, I would have said that's crazy. And there we are, and he's laughing, saying, "Sorry, luv," and I'm like, "Just do it!"

Did any of the stunts scare you?

MCCARTHY I love anything physical. I'm an idiot that way. If there's a staircase [to fall down], I'll yell out, "I'll do it!" I don't know why. I'm going to regret it later. The scariest thing is running on cobblestones in heels at night when it's wet. That's the thing where I was like, "I'm going to go down hard." And I would. And I would be running, yelling, "What idiot put me in a heel?" And they would yell back, "You did!" I would respond, "Got it!" I fell so many times.

This is the second time you've worked with your *Bridesmaids* costar Rose Byrne, who plays your high-haired frenemy here.

MCCARTHY I hope it's the second of, like, 50. She always plays a strange beat of what the joke is, which is so enjoyable. Something in her energy and her timing always catches me off guard. I always think, "Oh, that's really funny and smart. I would have done that the more obvious way." And her hair—I desperately wanted her hair to have its own billing.

It sounds like you want to go back and do it all over again.

MCCARTHY It was the greatest playground ever. There wasn't a day when I didn't come home saying, "We did the craziest thing!"

MCCARTHY: BRIAN BOWEN SMITH; *SPY*: LARRY HORRICKS (3)

Tony Revolori, Kiersey Clemons, and Shameik Moore

Dope

STARRING Shameik Moore, Tony Revolori, Zoë Kravitz
DIRECTED BY Rick Famuyiwa
NOT YET RATED

RELEASE DATE 6/19

Call it an alternate-reality *Boyz N the Hood*. The indie comedy *Dope* follows Malcolm (Shameik Moore, see sidebar), a "geek" in a proto-punk trio whose dreams of escaping the mean streets of Inglewood, Calif., to attend Harvard are imperiled by a drug deal gone wrong. With its sly nod to '70s blaxploitation films—as well as Tom Cruise's teenage pimp in 1983's *Risky Business*—the film connects cultural dots between the Deep Web and *Yo! MTV Raps* to present a cutting-edge slice of millennial life. Writer-director Rick Famuyiwa (*The Wood*, *Brown Sugar*) was inspired by post-gangsta-rap acts such as Odd Future and Kendrick Lamar. "It got me thinking about what it is to be a geek if you are a black kid in Inglewood or Compton or Detroit," he says. Adds Moore: "This movie is going to give a new perspective on the black community in general."

Almost every studio in Hollywood initially passed on the project. But it landed financing through producer Forest Whitaker (with rapper A$AP Rocky in a small role and Pharrell Williams writing and producing four original songs). Cut to: *Dope* sparking a bidding war at this year's Sundance fest, where the same executives who snubbed the movie scrambled to acquire it. "It was sweet and sort of bizarre," says Famuyiwa with a laugh. "Like, 'I was in your office before!' " A triumph of *Dope* over dopes. —CHRIS LEE

Breakout

SHAMEIK MOORE

With his YouTube dance videos and "down South"-inflected R&B mixtapes, Shameik Moore wasn't banking on a silver-screen career when he auditioned for *Dope*. "My focus wasn't movies or acting at all," says the Atlanta native, 19. "I didn't want people to say, 'Shameik, the actor-singer-dancer,' I wanted them to say 'singer-dancer-actor.' In that order." That's now up for debate, because the guy was hailed as one of Sundance's emerging stars this year. And Moore, a former series regular on Cartoon Network's *Incredible Crew*, credits *Dope* executive producer Pharrell Williams with a book recommendation that has transformed his MO: Paulo Coelho's *The Alchemist*. "I'm understanding energy, I'm understanding how to listen to life, like, how to just be calm. It's a totally different world," he says. "I pray. I meditate. I work hard and I'm seeing the results already." —CHRIS LEE

Kevin Connolly, Jerry Ferrara, Adrian Grenier, and Kevin Dillon

ENTOURAGE

STARRING Adrian Grenier, Jeremy Piven, Kevin Connolly, Jerry Ferrara, Kevin Dillon
DIRECTED BY Doug Ellin
RATED R **RELEASE DATE** 6/5

Cue up the Thin Lizzy because the boys are back in town. Grown adult men named Vince, E, Turtle, and Drama return for more Hollywood wish fulfillment in their jump to the big screen. Out of the agent game, Ari (Jeremy Piven) taps Vince (Adrian Grenier) to direct and star in his first movie as a studio head, and of course things go awry. The HBO series ended four years ago, but creator Doug Ellin says it felt like no time at all had passed. "Honestly, sadly, it was as if we had never left," he says. "It was still the same personalities, same minor disputes that we always had. That is to say—it was great." —KEITH STASKIEWICZ

Live From New York!

DIRECTED BY Bao Nguyen
NOT RATED
RELEASE DATE 6/12

In February *Saturday Night Live* celebrated its 40th anniversary with a TV special that ran for three and a half hours. *Live From New York!* had to clear a higher hurdle: Winnow 130 hours of footage into 82 minutes that define four decades of comedy. *SNL* creator Lorne Michaels sanctioned the project but suggested it shouldn't be a typical backstage doc. "It's not like Tom Shales' book, which really gets down to anecdotal history," says director Bao Nguyen, referring to the tome published in 2002 that has the same title as this film. "This is looking at *Saturday Night Live* as a reflection of what's happened in America during that time."

Dozens of cast members and luminaries sat for interviews in Studio 8H (including Tina Fey, Chevy Chase, and Michaels), but Nguyen aimed for an art-house aesthetic to differentiate his film from glossier TV specials. "We really wanted to be outsiders with an insider perspective," says producer Tom Broecker, *SNL*'s longtime costume designer. The outsider/insider motif is at the heart of the doc's story: The Not Ready for Prime Time Players began as avant-garde rebels and evolved into the Establishment. "Amy Poehler says *Saturday Night Live* is nostalgia mixed with What's Next," says producer JL Pomeroy. "It's just woven into our DNA as Americans. When something major happens, we're like, 'I can't wait to see what *SNL* does with it.'" Still true in 2015. —JEFF LABRECQUE

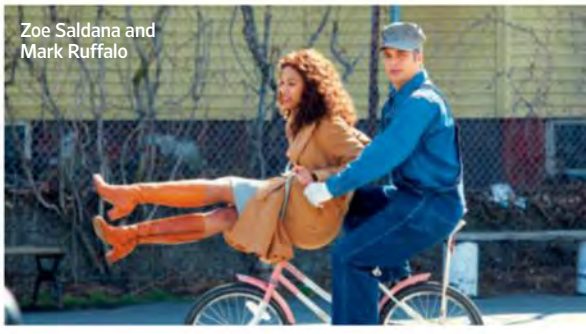
(Clockwise from top left) Shelley Duvall, Gilda Radner, Lorne Michaels, Laraine Newman, and Jane Curtin

Olivia Cooke and Thomas Mann

ME AND EARL AND THE DYING GIRL

STARRING Thomas Mann, Olivia Cooke, R.J. Cyler
DIRECTED BY Alfonso Gomez-Rejon **RATED** PG-13
RELEASE DATE 6/12

In the coming-of-age Sundance hit, Rachel (Olivia Cooke), an 18-year-old battling leukemia, forms an unusual bond with Greg (Thomas Mann) and his friend Earl (R.J. Cyler), who create homages to their favorite movies that bear wacky titles like *Senior Citizen Kane*. The film is deeply personal for director Alfonso Gomez-Rejon. "I was dealing with the death of my dad," he says. "This is an expression of my love for him, the best way I can express it: through words, images, and storytelling." —CHRIS LEE



Zoe Saldana and Mark Ruffalo

INFINITELY POLAR BEAR

STARRING Mark Ruffalo, Zoe Saldana **DIRECTED BY** Maya Forbes **RATED** R
RELEASE DATE 6/19

Mark Ruffalo faced at least two formidable challenges making *Infinitely Polar Bear*: accurately embodying bipolar disorder and honoring the man who inspired his character, writer-director Maya Forbes' father. The story comes directly from Forbes' experiences as a girl, when her mother (portrayed here by Zoe Saldana) temporarily left her two daughters in the care of their unstable dad. To play his part, Ruffalo decided to focus on the man, not the malady. "Let's say you're in a wheelchair. If you're an a--hole, you're going to be an a--hole in a wheelchair," he says. "If you're a lovely guy, you're still going to be a lovely guy but with bipolar." —KEVIN P. SULLIVAN

MOORE: VICTORIA WILL/AP IMAGES; *ENTOURAGE*: CLAUDETTE BARIUS; *LIVE FROM NEW YORK!*: EDIE BASKIN; *ME AND EARL AND THE DYING GIRL*: ANNE MARIE FOX; *INFINITELY POLAR BEAR*: CLAIRE FOLGER

Stefanie Scott

INSIDIOUS: CHAPTER 3

STARRING Dermot Mulroney, Stefanie Scott, Lin Shaye
DIRECTED BY Leigh Whannell
RATED PG-13
RELEASE DATE 6/5

Lin Shaye's ghoulie-battling medium died in 2011's *Insidious*, then returned as a ghost in the 2013 sequel. Now she's back for a third go-round—and this time, she's breathing. What gives? *Insidious 3* is a prequel. "It's set *waaaay* back in 2008!" writer-director Leigh Whannell says. The film chronicles the woes of a teenage girl haunted by a fresh paranormal being (Michael Reid MacKay). Creepy fact: MacKay appeared in *Se7en* as the man who was killed for the sin of sloth, and Whannell based his *Insidious* character on the killer from David Fincher's 1995 classic. "I said to myself, 'What if Kevin Spacey's John Doe came back as a ghost?'" —CLARK COLLIS

ALSO PLAYING

TESTAMENT OF YOUTH
The adaptation of Vera Brittain's memoir about living through World War I stars Alicia Vikander (*Ex Machina*) as the author and *Game of Thrones*' Kit Harington as her doomed love. **6/5**

MADAME BOVARY
Mia Wasikowska assumes the role of the classic 19th-century literary heroine, who, bored with her country-doctor husband (Henry Lloyd-Hughes), engages in a series of love affairs. Guess what? It doesn't end well for her. **6/12**

THE WOLFPACK
A Sundance standout, this doc examines the strange existence of the seven Angulo brothers, home-schooled boys ages 11 to 18 who have hardly ever left their NYC apartment and obsessively watch movies. **6/12**

THE TRIBE
Writer-director Myroslav Slaboshpytskiy's drama tells the story of a student in a Ukrainian school for the deaf. The film unfolds entirely in sign language, without subtitles. **6/17**

3½ MINUTES
On Black Friday 2012 at a Florida gas station, Jordan Davis, an unarmed black teenager, died when a middle-aged white man shot him after they argued over the volume of Davis' music. Winner of a special jury prize at Sundance, the doc dives into the aftermath of the crime. **6/19**

MANGLEHORN
David Gordon Green (*Pineapple Express*) directed Al Pacino as a locksmith juggling a strained relationship with his son (Chris Messina), a new friendship with a banker (Holly Hunter), and his longing for the love who got away (Natalie Wilemon). **6/19**

THE OVERNIGHT
When a lonely thirty-something couple (Adam Scott and Taylor Schilling) move to Seattle, they hope they've found a friend in Kurt (Jason Schwartzman), but their first hangout might end up being a little too *friendly* for their tastes. **6/19**

WHAT HAPPENED, MISS SIMONE?
In her latest documentary, Liz Garbus (*Love, Marilyn*) draws from concert footage, interviews, and more than 100 hours of newly discovered audio recordings showcasing the talents of singer and civil rights activist Nina Simone. **6/24**

MAX
After a Marine dies in Afghanistan, his service dog is sent home and helps the man's grieving family (Lauren Graham and Thomas Haden Church) heal. **6/26** —KEVIN P. SULLIVAN

Adam Scott, Taylor Schilling, and Jason Schwartzman in *The Overnight*

INSIDIOUS: CHAPTER 3: MATT KENNEDY

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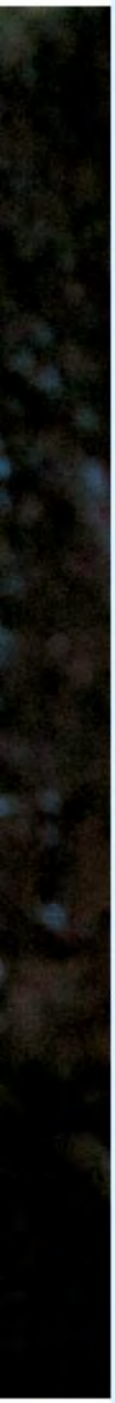

IN THIS MONTH

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PAN

RELEASE DATE
7/24

STARRING Hugh Jackman, Garrett Hedlund, Rooney Mara, Levi Miller
DIRECTED BY Joe Wright
NOT YET RATED

Levi Miller

P. 68 • Mission: Impossible Rogue Nation P. 68 • Terminator Genisys P. 69 • The End of the Tour P. 69 • Ant-Man P. 70
Southpaw P. 75

Hugh Jackman as Blackbeard with his pirates

IT'S EASY TO GET lost in Neverland Forest. I know because I have. Inside *Pan*'s deciduous set in Cardington, England, nestled like a giant's terrarium in a cavernous World War II-era hangar, the foliage is thick, the smell peaty, and massive tree trunks reach high toward the sloped roof. Those trunks may be fiberglass, and the peat trucked in, but this place feels alive.

"I've tried to build as much as possible," says director Joe Wright. "Hence this ridiculously enormous forest. I tried to be as physical about it as possible, not to ground the fantasy but to bring it to life." Wright isn't your typical helmsman for a summer blockbuster like this—the English director is known for the stylish, literary-minded films *Pride & Prejudice*, *Atonement*, and *Anna Karenina*, all adaptations more faithful and with a more elevated brow than *Pan*, which reimagines the J.M. Barrie tale as a rip-roaring three-act slice of big-budget entertainment. But Wright hopes to bring his artistic mindset as a director—and his tactile sensibilities as a child of puppeteers—to bear on his first major Hollywood outing. Yes, it's an origin story, and yes, if you ask the producers about trilogy possibilities they all but cross themselves and mutter "God willing," but Wright is doing all he can to avoid the current trend of turning well-known stories into CG dirges of moral and visual murk. "The usual way is blue and gray, and if it's blue and gray and kind of hazy, then it looks 'real,'" says Wright. "Whereas that's not the idea for this movie. Neverland is vivid and bright and hyperreal. We want color."

And color there will be, in the form of outlandishly attired pirates, tribesmen who explode into powdered pigment, an entire fight sequence on a trampoline, and, of course, an over-the-top villain of the mustache-twirling variety played by Hugh Jackman. No, not Captain Hook. "It all comes from one line in the book that says Hook used to work as a boatswain for Blackbeard," says Jackman, who plays the dread pirate who has kidnapped hordes of orphans, including Peter (Levi Miller, an Australian newcomer who beat out thousands for the role), and forced them to work in his fairy-dust mines.

> THE VILLAINS THAT I LIKE HAVE AN ANTHONY HOPKINS QUALITY, A SLIGHT TWINKLE IN THEIR EYE."
>
> —HUGH JACKMAN

Armed with a sword and a penchant for oratory, Jackman's Blackbeard is a baddie of the old sort. "The villains that I like have an Anthony Hopkins quality, a slight twinkle in their eye," says Jackman. "This is a man who loves to make speeches. He doesn't want any of them to end."

Hook, on the other hand, has had his rap sheet expunged and has been recast as a silver-tongued rogue played by Garrett Hedlund (*TRON: Legacy*). "He reveals himself to be mischievous, a little maniacal swashbuckling figure that comes to be allies with Peter," says Hedlund. They're joined by Tiger Lily, the sword-fighting native princess played by *The Girl With the Dragon Tattoo*'s Rooney Mara. (Controversy bubbled over the casting of a white actress in a Native American role, but Wright says they've made changes from the book. "The natives, as we imagine them, are constructed from parts of all kinds of indigenous cultures. They're the natives of Neverland, not Earth," he says.) The entire cast got to sashay and parry their way through the production. "As actors, there was so much of a sense of child's play," says Hedlund. "Like a whole production of make-believe, and us getting to jump around these giant sets. It felt like you were just running out to the woods to play forts." —KEITH STASKIEWICZ

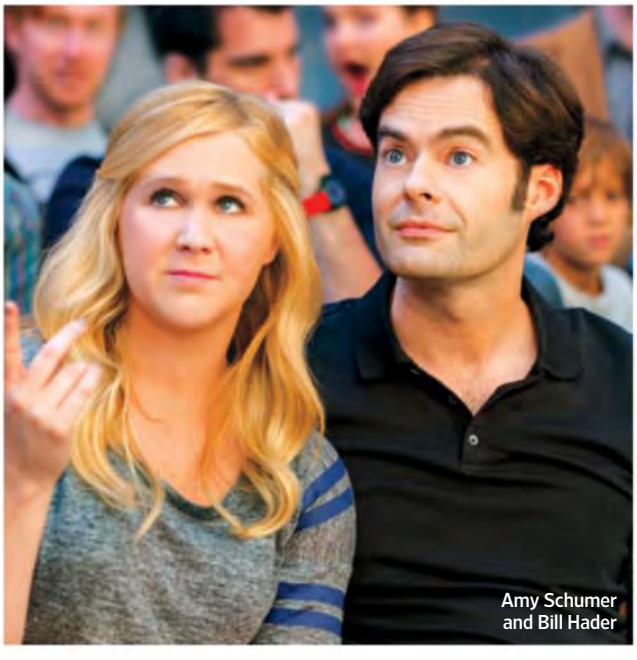
Trainwreck

STARRING Amy Schumer, Bill Hader, Brie Larson, Tilda Swinton, LeBron James
DIRECTED BY Judd Apatow
RATED R

RELEASE DATE 7/17

While Amy Schumer was writing *Trainwreck*, director Judd Apatow (*Knocked Up*) encouraged her to dip into her own personal well of fears and neuroses for inspiration. What she came up with is a story about Amy (Schumer), a men's-magazine writer who avoids serious romantic commitment whenever possible. But after she's assigned to write about a sports doctor (Bill Hader), she realizes—with horror—she's found a good guy she actually likes. Look for plenty of surprising cameos from star athletes, and a supporting turn from LeBron James, who's been getting lots of laughs in preview screenings. "He can quit basketball and fall back on his real dream," says Schumer. "He's like a tall Kevin Hart."

Trainwreck is the first movie Apatow has directed but not written. "Usually I'm up all night nervous about what else I should be doing," he says. "It was really fun to be there for Amy, but it was nice to have her be the one up all night doing the punch-up" on the script. Schumer, meanwhile, had to wrap her head around the fact that a movie she'd written and was starring in was really happening. "The first day we were on set and I saw these director chairs that said *Trainwreck* on them," Schumer says, "I was like, 'Why is everyone f---ing with me? Why are we pretending we're shooting a movie?'" The joke's on us! —SARA VILKOMERSON



Amy Schumer and Bill Hader

Josh Gad and Adam Sandler

PIXELS

STARRING Adam Sandler, Peter Dinklage, Josh Gad
DIRECTED BY Chris Columbus **NOT YET RATED**
RELEASE DATE 7/24

Get ready, gamers. If aliens ever send '80s arcade-game characters to Earth to destroy us, you'll be our first line of defense. That's how it all plays out in Chris Columbus' action comedy, in which former console kings (Adam Sandler, Peter Dinklage, Josh Gad) battle once-benign creatures like Pac-Man and Donkey Kong. "We had to peel away some of that innocence to make them really life-threatening," says Columbus. A giant 3-D Pac-Man might actually be less menacing than Dinklage's character, a mulleted geek–turned–criminal goon. Says Columbus: "Peter delivers a performance that's unlike anything you've seen." —NINA TERRERO

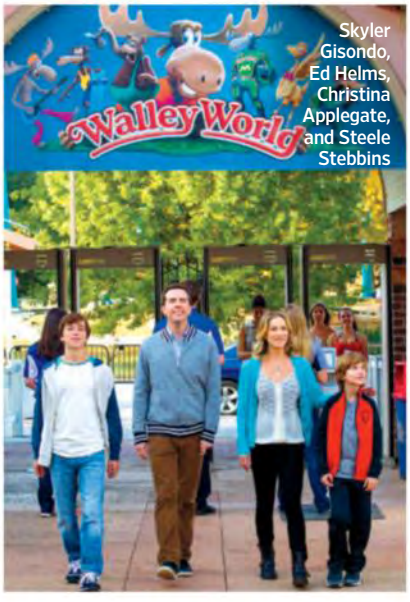
Ian McKellen

MR. HOLMES

STARRING Ian McKellen, Laura Linney, Milo Parker
DIRECTED BY Bill Condon **NOT YET RATED**
RELEASE DATE 7/17

The most portrayed character in film may be retired, but he never quits. Sherlock Holmes (Ian McKellen) is 93 and losing his memory as he recalls a case from 35 years earlier. "Imagine someone whose mental agility, the very thing he's defined by, has now abandoned him," says director Bill Condon (*Gods and Monsters*). McKellen, 75, was aged with prosthetics, and when his makeup artists learned that the *Hobbit* team had needed a scant 45 minutes to transform him into Gandalf, they took it as a challenge. "By the first week," says Condon, "they had gotten it down to 44." Nothing like breaking a record, even if just by a (fake) nose. —JOE McGOVERN

(PREVIOUS SPREAD) LAURIE SPARHAM; (THIS PAGE) *TRAINWRECK*: MARY CYBULSKI; *PIXELS*: GEORGE KRAYCHYK; *MR. HOLMES*: JOHN STOW



Skyler Gisondo, Ed Helms, Christina Applegate, and Steele Stebbins

VACATION

STARRING Ed Helms, Christina Applegate
DIRECTED BY Jonathan Goldstein and John Francis Daley **NOT YET RATED**
RELEASE DATE 7/31

Ed Helms plays Rusty Griswold, who 32 years ago endured his dad Clark's odyssey to Walley World in the original *National Lampoon's Vacation*. Now he's taking his wife (Christina Applegate) and kids down the same holiday road. The film features stopovers with Rusty's sister, Audrey (Leslie Mann), and her stud husband (Chris Hemsworth), plus cameos from Chevy Chase and Beverly D'Angelo and franchise-appropriate adult humor. "*European Vacation* was the first time I saw breasts," says Helms. "So, yeah, this is going to be an R-rated movie, and I think it does a pretty good job earning the R." —JOE McGOVERN

Mission: Impossible Rogue Nation

STARRING Tom Cruise, Jeremy Renner, Simon Pegg, Rebecca Ferguson
DIRECTED BY Christopher McQuarrie
NOT YET RATED

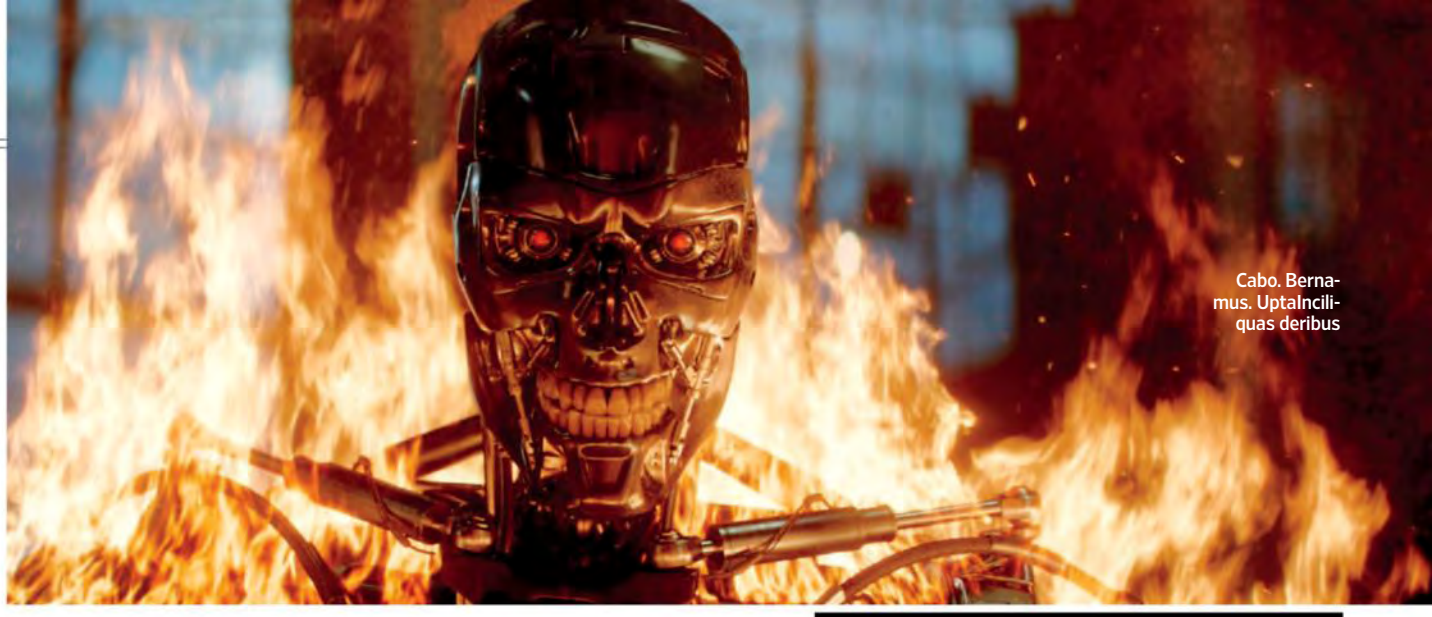
RELEASE DATE 7/31

Over the course of the *Mission: Impossible* films, Tom Cruise has dangled from ceilings, jumped from motorcycles and helicopters, and scaled the tallest building in the world. So it's safe to say the series isn't meant for someone who has difficulty with heights. Then again... "I have crazy vertigo," says Rebecca Ferguson (*Hercules*), the latest addition to the franchise. She plays an operative with ambiguous allegiances who aids Cruise's Ethan Hunt in his fight against the Syndicate, a mysterious shadow organization that operates as an anti-IMF. "Of course, the first scene we did, Tom and me, was throwing ourselves off a Vienna rooftop. I was going to say, 'It couldn't get worse,' but it definitely did."

At least she didn't have to hang on to the side of an Airbus A400M cargo plane as it took off—something director Christopher McQuarrie (*Jack Reacher*) reserved for his star. "They brought me this plane, and I was looking at the model," says McQuarrie. "And I said to Tom, 'What if you were on the outside of this plane?' I was kinda half joking when I said it, and he just looked at me and said, 'Yeah, I could do that.'" Cruise, always one to do his own stunts, was actually strapped to the plane as it was flying at 3,000 feet while filming the sequence, which gives us vertigo just thinking about it. —KEITH STASKIEWICZ

Rebecca Ferguson (left) shows some bad guys what happens when they try to put Tom Cruise in cuffs. (Bottom) Cruise and Ferguson look a little worse for wear in a quieter scene.

VACATION: HOPPER STONE; MISSION: IMPOSSIBLE ROGUE NATION: DAVID JAMES (2)



Cabo. Bernamus. Uptalnciliquas deribus

Terminator Genisys

STARRING Arnold Schwarzenegger, Emilia Clarke, Jason Clarke, Jai Courtney
DIRECTED BY Alan Taylor
NOT YET RATED

RELEASE DATE
7/1

Destiny is a terrible burden. Just ask John Connor. Ever since Arnold Schwarzenegger's Terminator first zapped down to Earth in his birthday suit 31 years ago, fans of the franchise have relied on the idea of John Connor as the savior of the human race. But in *Terminator Genisys*, Connor's heroism is less certain. And that mystery made Jason Clarke (*Dawn of the Planet of the Apes*) excited to take on the iconic character. "The script expands on our preconceived notions of who John Connor is," he says. "So I knew I couldn't just show up and lay down some hard military guy. There's a lot more going on than that."

The time-travel-heavy plot toggles between 1984, 2017, and 2029 and introduces both a new Sarah Connor (*Game of Thrones*' Emilia Clarke) and a new Kyle Reese (*Insurgent*'s Jai Courtney). The filmmakers also pay homage to the original *Terminator* with a re-creation of Schwarzenegger's naked arrival scene. The goal was to remind audiences what they love about these movies—which, according to Schwarzenegger, who reprises his role in *Genisys*, all comes down to the title character. "How cool is it not to feel pain? How cool is it to be like a machine?" he says. "You can be indestructible. It's a heroic character. I think people admire all this stuff." Not that he's biased. —NICOLE SPERLING

Jason Clarke

Jesse Eisenberg and Jason Segel

CLARKE: MELINDA SUE GORDON; *THE END OF THE TOUR*: JAKOB IHRE

THE END OF THE TOUR

STARRING Jesse Eisenberg, Jason Segel
DIRECTED BY James Ponsoldt **NOT YET RATED**
RELEASE DATE 7/31

When James Ponsoldt (*The Spectacular Now*) approached Jason Segel to play the brilliant and notoriously moody writer David Foster Wallace, no one was more surprised than the former *How I Met Your Mother* actor. "There was a big part of me that thought, 'Why me?'" Segel says. To prepare for the film—about an epic 1996 interview between Wallace and a *Rolling Stone* reporter (Jesse Eisenberg)—Segel formed a book club with guys from his local L.A.-area bookstore to get through the author's challenging magnum opus, *Infinite Jest*. "It was one of the sweetest experiences I've ever had as a grown man with other grown men," he says. —SARA VILKOMERSON

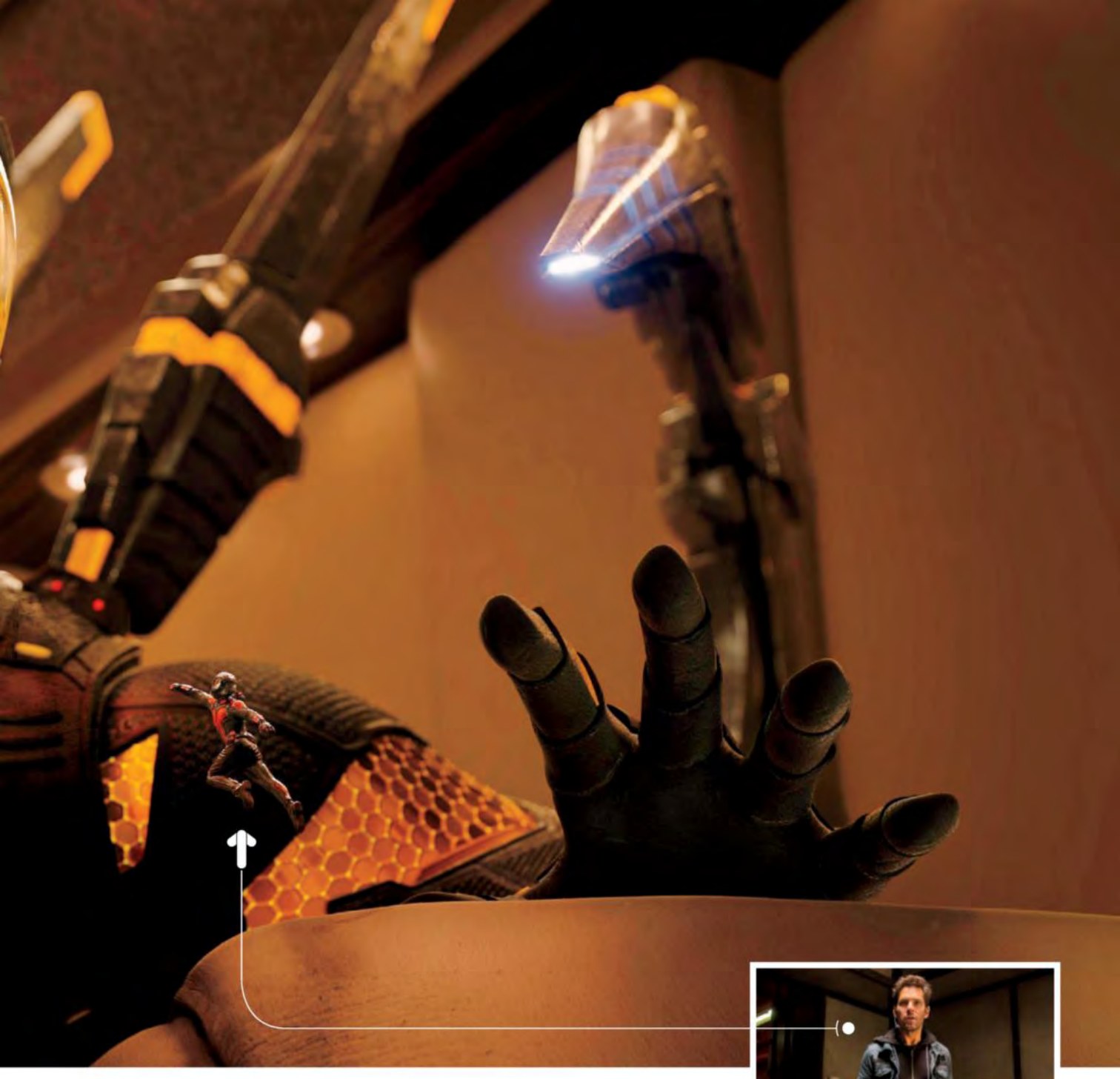
Ant-Man

STARRING Paul Rudd, Corey Stoll, Evangeline Lilly, Michael Douglas
DIRECTED BY Peyton Reed
NOT YET RATED

RELEASE DATE
7/17

They say a film is only as good as its villain, but maybe they should change that to a villain and his *suit*. In Marvel's *Ant-Man*, Paul Rudd plays jailbird-turned-superhero Scott Lang, who has the power to shrink himself and control his six-legged namesakes, thanks to gear designed by inventor Hank Pym (Michael Douglas). But Lang's armor is positively pacifist compared with the more advanced suit worn by the nefarious Darren Cross, a.k.a. Yellowjacket (Corey Stoll). "Hank Pym's Ant-Man suit doesn't have a single weapon," says director Peyton Reed (*Yes Man*), "whereas Yellowjacket is armed with plasma cannons."

That would make the first big showdown between the foes, pictured here, a decided mismatch, right? Maybe not. "Ant-Man



Corey Stoll as Yellowjacket and Paul Rudd as Ant-Man; Rudd

is very fast when he's small," he says. "Also, when he shrinks, he increases his density, so he's got increased strength." (Not to mention that ant-whispering power, which plays a crucial role in Lang's attempt to steal Yellowjacket's garb.)

To film this encounter, the costars wore motion-capture suits and were shot separately. "It was a new experience as far as the motion-capture-suit-ness of it," says Rudd, who is better known on screen for cracking wise than cracking heads. "But none of it feels *that* different. Every part, I'm pretending to be somebody I'm not. It's all just a big lie!"

Speaking of untruths, Reed insists Internet reports that he recently reshot some of the film are just that. "I love turning on the computer in the morning and reading the things that I did the day before—that I didn't do!" he says. "We are going to do a little bit of additional photography, but we have not done any yet. It's minor stuff." To sum up: Don't make a mountain out of a molehill. Or an anthill. —CLARK COLLIS

RUDD: ZADE ROSENTHAL

Q+A

John Green

IT'S BEEN A WHIRLWIND of a year for John Green. Last June the adaptation of *The Fault in Our Stars*, his best-selling novel about teenagers with cancer, became a blockbuster, grossing more than $300 million worldwide and certifying his status as a YA rock star. This July yet another of his novels is coming to the big screen—and this one doesn't require three hankies. A mystery-romance directed by Jake Schreier (2012's *Robot & Frank*), *Paper Towns* tells the story of Quentin, a.k.a. Q (Nat Wolff, also from *Fault*), a wry teenager who sets off on a road trip to find out what ever happened to the enigmatic girl next door, Margo (model Cara Delevingne). "It's a great movie about friendship," says Green. "I'm thrilled. I hope everyone likes it as much as I do." A few days before Paramount announced plans to adapt a third Green novel, 2005's *Looking for Alaska*, EW spoke with the always amiable author about transitioning into life in Hollywood. —SARA VILKOMERSON

PAPER TOWNS

STARRING
Nat Wolff, Cara Delevingne, Halston Sage
DIRECTED BY
Jake Schreier
NOT YET RATED

RELEASE DATE
7/24

You were on the set of *The Fault in Our Stars* almost every day, and you did the same with *Paper Towns*. Do you feel like you understood the moviemaking process better the second time around?

GREEN No. It's like visiting a sausage shop twice and thinking you know how to make sausage. I knew a little bit more about what I was getting into this time, but still the magic took hold for me and I was able to just enjoy it.

You are an executive producer on *Paper Towns*. What does that mean exactly?

GREEN No one knows what "executive producer" means. I've asked a lot of people. [*Laughs*]

> NAT WOLFF JUST NATURALLY SOUNDS LIKE I WANT THE CHARACTERS IN MY BOOKS TO SOUND."
>
> —JOHN GREEN

Nat Wolff and Cara Delevingne in *Paper Towns*

What was it about Nat Wolff that made him right for the part of Q?

GREEN He read *Paper Towns* on the set of *The Fault in Our Stars*, and I told him that if they ever made a movie of another one of my books, I wanted him to play the main character. I love Nat, and he just naturally sounds like I want the characters in my books to sound. He's got that tension between innocence and experience, between wanting to live a big, bold life and being absolutely terrified to. He's also exceptionally mature—I think of Nat more as a friend and collaborator than as a kid.

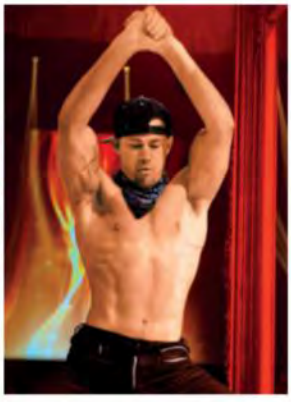
Did you ever think a supermodel would play Margo?

GREEN Whatever ideas I had about supermodels, Cara immediately deconstructed them and threw them back at me. She's a wonderful actress. That's one of the things that I hope will come out of this—people seeing just how talented she is. I desperately wanted to be like her when I was her age. I wanted to have that courage of my convictions and genuinely not care what other people thought of me. I think if you are lucky, you get to meet a few genuinely eccentric people; Cara is one of the few I've come across in my life. She's wonderfully, insanely talented, and also entirely herself.

Can you compare your experiences on *Fault* and *Paper Towns*?

GREEN It's hard. The movies are totally different. *Paper Towns* is a really funny movie, and *The Fault in Our Stars*, for all of its excellence, fell very flat for me as a comedy. [*Laughs*] The last movie I got to watch people crush my soul, and this time I got to watch them lift it up.

GREEN: CHRISTOPHER PATEY/CONTOUR BY GETTY IMAGES; *PAPER TOWNS*: MICHAEL TACKETT



(From back) Joe Manganiello, Kevin Nash, Matt Bomer, Adam Rodriguez, and Channing Tatum; Tatum

Magic Mike XXL

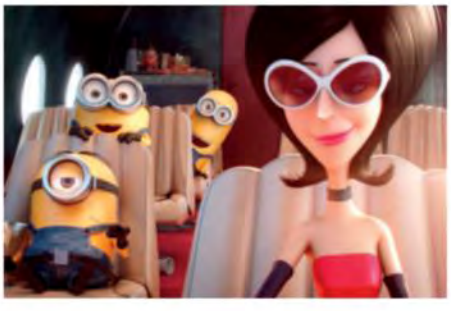
STARRING Channing Tatum, Matt Bomer, Joe Manganiello, Jada Pinkett Smith
DIRECTED BY Gregory Jacobs
RATED R

RELEASE DATE 7/1

What happens in the sequel to 2012's male-stripper hit? "No plot," teases Channing Tatum. "Just a bunch of naked dudes sitting around doing dude stuff. We read all the message boards, and people were like, 'Less story. Less plot. Just dudes' things.' And we listened to that."

There's more to *XXL* than just naked dudes—although there is a lot of that, too. The film picks up three years later, with Mike (Tatum) and his dancing buddies (Matt Bomer and Joe Manganiello, among others) taking a road trip to a—yes!—stripper convention in Myrtle Beach, S.C. On their way, they run into newcomers to the *Mike* universe, including Jada Pinkett Smith as a strip-club owner and NFLer–turned–Kelly Ripa cohost Michael Strahan as one of her gyrating employees. Steven Soderbergh, who directed the first *Mike* movie (it grossed $114 million in the U.S.), chose to hand over the reins to his longtime assistant director, Gregory Jacobs, but stayed on as *XXL*'s cinematographer and producer. With Jacobs' approval, of course. "Chan and Steven turned to me and were like, 'What do you think?'" says Jacobs. "I guess keeping it in the family made the most sense."

While *Magic Mike XXL* doesn't boast giant dinos or flying superheroes, Tatum teases that there's plenty of spectacle. "Basically, we all were taking penis-enlargement pills since the last one, so we weren't worried about what temperature the room was when we came out to do our dances," he jokes. (We think.) "That's what XXL means." Who says there's no truth in advertising? —TIM STACK

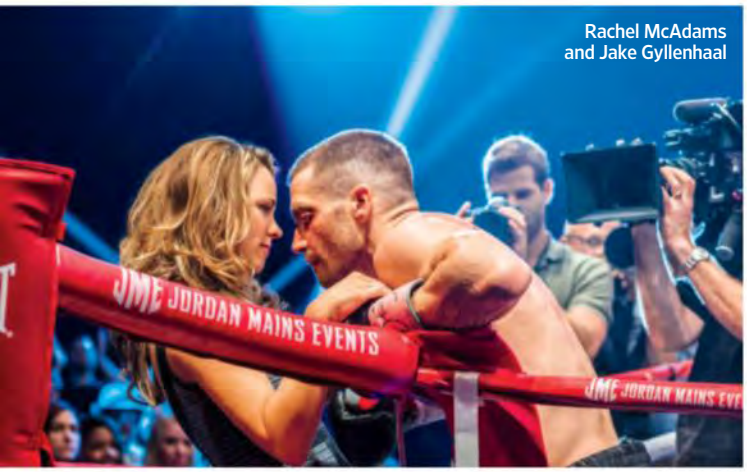


MINIONS

STARRING Sandra Bullock, Jon Hamm, Michael Keaton **DIRECTED BY** Pierre Coffin and Kyle Balda
RATED PG **RELEASE DATE** 7/10

Since their debut in 2010's *Despicable Me*, minions have become a pop culture superpower. So naturally they got their own spin-off. Set in 42 B.G. (i.e., Before Gru, the villain/hero of *Despicable Me*), *Minions* tells the origin story of the three main yellow fellows (Kevin, Stuart, and Bob) as they look for an evil mastermind to serve. They find one in Scarlet Overkill (voiced by Sandra Bullock). How did directors Pierre Coffin and Kyle Balda handle an entire movie with creatures who speak their own hybrid tongue? "You should be able to turn off the sound and understand everything that's happening," says Coffin. Adds Balda, "It all really depends on their poses and their acting—like a Chaplin film." —C. MOLLY SMITH

MAGIC MIKE XXL: CLAUDETTE BARIUS (2)



Rachel McAdams and Jake Gyllenhaal

Southpaw

STARRING Jake Gyllenhaal, Forest Whitaker, Rachel McAdams
DIRECTED BY Antoine Fuqua
NOT YET RATED

RELEASE DATE
7/24

Antoine Fuqua set the bar high. A boxer himself, he knew whomever he cast as Billy Hope, the lead pugilist in *Southpaw*, would need to impress him. Big-time. Billy is the emotional (and very physical) center of this drama about life in the ring—the story of an angry, undefeated light heavyweight champion who has to care for his young daughter when his wife (Rachel McAdams) dies. Kurt Sutter (*Sons of Anarchy*) originally wrote the script for Eminem as an unofficial follow-up to *8 Mile*. After the rapper dropped out to focus on music, Fuqua (*Training Day*) had a hunch that Jake Gyllenhaal could play a dad out of his depth. But could he fight?

Once he got the role, his first stop was the gym. Gyllenhaal trained twice daily for four months and completely transformed himself into the ripped, tatted brawler. Appearance wasn't his main concern, though. "You can't play a boxer and just look like a boxer," says the actor, last seen playing a rail-thin sociopath in *Nightcrawler*. "You have to believe that you can exist in that world."

And he did. Fuqua shot the fight sequences in real time, using an HBO Sports crew as Gyllenhaal sparred with pro boxers like Victor Ortiz. "It turns out that he's a pretty good fighter," Fuqua says. "He's got some skills." —KEVIN P. SULLIVAN

SOUTHPAW: SCOTT GARFIELD; *SELF/LESS*: ALAN MARKFIELD

ALSO PLAYING

JIMMY'S HALL
The latest drama from Britain's premier man-of-the-people director, Ken Loach (*The Wind That Shakes the Barley*), tackles a dark chapter in Irish history: the 1933 deportation of one of its own citizens (played by Barry Ward) without trial. **7/1**

CARTEL LAND
This documentary takes a look at the war on drugs, as fought by a Mexican physician and an American veteran who lead separate vigilante groups. **7/3**

THE BRONZE
The Big Bang Theory's Melissa Rauch co-wrote and stars in a gross-out comedy about a former gymnastics champ who coaches/sabotages the new golden-girl tumbler. **7/10**

DO I SOUND GAY?
Journalist David Thorpe explores the cultural history of the "gay voice" in a doc that features input from Margaret Cho, George Takei, and David Sedaris. **7/10**

THE GALLOWS
Two decades after an actor died while performing in a high school play, students try to mount the same production. **7/10**

SELF/LESS
A dying wealthy man (Ben Kingsley) undergoes a freakish medical procedure that transfers his consciousness into the body of a young man (Ryan Reynolds). Nothing could possibly go wrong. **7/10**

IRRATIONAL MAN
No one has chronicled the existential dramas of intellectual men quite like Woody Allen. And his study continues here with a college professor (Joaquin Phoenix) in the middle of a crisis who finds comfort by helping a stranger. **7/17**

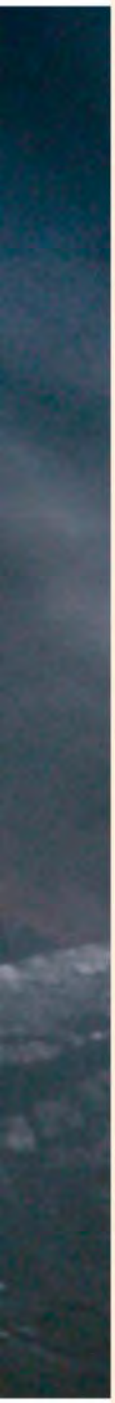
THE GIFT
Joel Edgerton (*Exodus: Gods and Kings*) directed this thriller about a couple (Jason Bateman and Rebecca Hall) who are forced to deal with a long-buried secret when an old acquaintance (Edgerton) befriends them. **7/31**

AMY
Documentarian Asif Kapadia (*Senna*) tries to let the late Amy Winehouse tell her story in her own voice by using archival footage and previously unheard recordings. **TBD**
—C. MOLLY SMITH AND KEVIN P. SULLIVAN

Ryan Reynolds in *Self/less*

SUMMER Movie PREVIEW

FOUR



IN THIS MONTH Straight Outta Compton P. **83** • Grandma P. **83** • Underdogs P. **83** •

FANTASTIC FOUR

RELEASE DATE
8/7

STARRING Miles Teller, Kate Mara, Michael B. Jordan, Jamie Bell
DIRECTED BY Josh Trank
NOT YET RATED

The Thing

Masterminds P. 84 • The Man From U.N.C.L.E. P. 86 • Ricki and the Flash P. 87 • Dark Places P. 87 • The Diary of a Teenage Girl P. 88 • Z for Zachariah P. 88 • Hitman: Agent 47 P. 89

TURNS OUT LEVITATING hurts. On this humid day on the Baton Rouge, La., set of *Fantastic Four*, the psychically gifted Sue Storm (Kate Mara) is about to catch some major air. After a cosmic accident has rendered Sue and her three pals superpowerful (more on that later), the group is quarantined in a secret government facility. For this scene, in which Sue struggles to master her ability to float (she can also turn invisible and project force fields), Mara stands on a crane and makes faces usually reserved for squats or dead lifts. "Move your knees around," yells director Josh Trank from below. "It's painful! It's painful!" In most comic-book adaptations, superpowers are mainly just supercool. In the new *Four*, they feel more like a disability. "It's not easy at all," Mara says. "It's exhausting."

(Top) Michael B. Jordan; (clockwise from top left) Jamie Bell, Kate Mara, Jordan, and Miles Teller

Fans of the franchise may be feeling a little fatigued too. Both the 2005 original, *Fantastic Four*, and the 2007 sequel, *Fantastic Four: Rise of the Silver Surfer*, performed well at the box office, but critics (and moviegoers) pretty much hated them. So Twentieth Century Fox went on the hunt for a fresh vision. Trank had delivered a 2012 sleeper hit for the studio with his found-footage superpowers flick, *Chronicle*. His immediate take on the Four was how terrifying it would be to have your arms suddenly turn into rubber, or your skin burst into flame. "I just kinda jumped to 'body horror' in my head," he says. "*Chronicle* is about the evolution and strengthening of unique powers. This movie is really viewing them as a curse."

In this origin-story reboot, the Four—Reed Richards (Miles Teller), Johnny Storm (Michael B. Jordan), Ben Grimm (Jamie Bell), and Sue (Mara)—are "infected" during an interdimensional-travel experiment. The event turns Reed into the elastic Mr. Fantastic, Johnny into the Human Torch, Ben into the Thing, and Sue into the Invisible Woman. "It's as if you got into a car accident," Mara says, "and a part of you is different for the rest of your life."

Making matters worse, the fifth member of their crew, Victor (Toby Kebbell), has transformed as well, into an updated version of Dr. Doom, and the gang must grapple with their new skills—and the loss of their old selves—while finding a way to defeat him.

Trank describes the tone of the film as a cross between Steven Spielberg and Tim Burton—what he calls "Dark Amblin." To help him achieve that, the studio paired him with writer-producer Simon Kinberg (*X-Men: Days of Future Past*). Trank told Kinberg he had two ambitions. First, the film had to feel scary and very real, more like a horror movie than a superhero flick. And second, it ultimately had to be a coming-of-age story. "Part of defining yourself," Kinberg explains, "is that moment when you go from being dependent to being in control of your destiny."

Or the destiny of a franchise. Based on footage shown to EW, Trank may have succeeded in rescuing the Four from obscurity. "We have all the ingredients to make something special," Jordan says. "Now we have to just wait and see how that cake turns out." Dark and not too sweet. —TIM STACK

> WE HAVE ALL THE INGREDIENTS TO MAKE SOMETHING SPECIAL. NOW WE HAVE TO SEE HOW THAT CAKE TURNS OUT."
>
> —MICHAEL B. JORDAN

Straight Outta Compton

STARRING Jason Mitchell, Corey Hawkins, O'Shea Jackson Jr.
DIRECTED BY F. Gary Gray
RATED R

RELEASE DATE 8/14

Late-'80s Los Angeles was a roiling cauldron of gang violence, racial tensions, and police brutality from which hip-hop firebrands N.W.A burst forth to forge gangsta rap as a cultural force. Now, a quarter century after their incendiary song "F--- tha Police" provoked a rebuke by the FBI, former members Ice Cube and Dr. Dre have teamed up to produce this biopic tracing N.W.A's profanity-laced history. "You'll get the sex, drugs, and rock & roll that go with a music biopic, but we go beyond the surface," says director F. Gary Gray (*The Italian Job*). That involved investigating the personal stories that inspired the group to rage against the proverbial machine. "While there is a lot of very specific talk about pushing back against the system and delving into street culture, these guys had lives outside of that," Gray says.

To ensure those lives—portrayed by a cast of newcomers including Cube's son O'Shea Jackson Jr. as Cube and Corey Hawkins as Dre—made it to the screen as authentically as possible, multiplatinum-selling Beats music mogul Andre "Dr. Dre" Young was on hand for more than half the shoot. And with *Compton*'s scenes of rioting and racial profiling, Gray hopes the movie will be seen as more than just a period piece in our post-Ferguson America. "We're not just looking back on things that used to happen," he says. "They are still happening." —CHRIS LEE

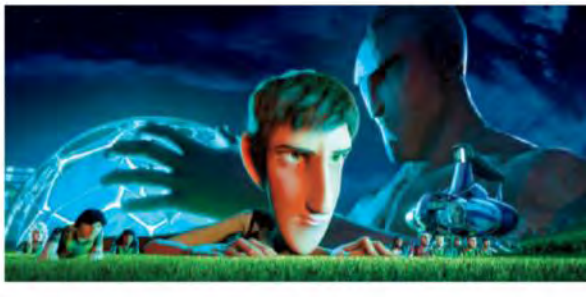
Aldis Hodge, Neil Brown Jr., Corey Hawkins, Jason Mitchell, and O'Shea Jackson Jr.

Julia Garner and Lily Tomlin

GRANDMA

STARRING Lily Tomlin, Julia Garner, Marcia Gay Harden
DIRECTED BY Paul Weitz
NOT YET RATED
RELEASE DATE TBD

It's always a surprise when directors build movies around 75-year-old actresses—especially when the director is a guy who established himself with *American Pie*. But Paul Weitz had an idea, and when he met Lily Tomlin while making 2013's *Admission*, it all spilled out: An ornery lesbian helps her teenage granddaughter (Julia Garner) raise $600 for an abortion. "The key thing was using a voice that was as articulate and profane as I needed this character to be," says Weitz, who also wrote the script. "When Lily saw it, she jokingly said to me, 'That's the first time I've played myself. I should've thought of doing that earlier.'" —JEFF LABRECQUE



UNDERDOGS

STARRING Matthew Morrison, Ariana Grande, Nicholas Hoult, Katie Holmes, John Leguizamo
DIRECTED BY Juan José Campanella **NOT YET RATED**
RELEASE DATE 8/14

Watch closely and you might see a trace of Ingrid Bergman's *Casablanca* performance in this CG soccer story, a hit in director Juan José Campanella's native Argentina. "Those great close-ups [inspired us to create] faces with very specific emotion," he says. The Stateside version tracks the story of childhood rivals (Nicholas Hoult and Matthew Morrison) who clash again as adults when one becomes a professional soccer player and decides to bulldoze their hometown to build a new sports stadium. Campanella aims to score with U.S. audiences, but he's already won over his soccer-hating 7-year-old son: "He ended up loving the movie." Score one *goooooooooooooooal* for Pops. —NINA TERRERO

JORDAN: BEN ROTHSTEIN; MARA AND TELLER: ALAN MARKFIELD; *STRAIGHT OUTTA COMPTON*: JAIMIE TRUEBLOOD; *GRANDMA*: AARON EPSTEIN

Zach Galifianakis & Kristen Wiig

ZACH GALIFIANAKIS AND Kristen Wiig have a lot of things in common: They're both hugely popular comedy stars who made hugely popular movies about a group of friends in the run-up to a wedding, they both have a seemingly extraneous "i" in their surnames, and they're both currently dressed like UPS drivers on the Los Angeles set of their upcoming movie *Masterminds*. (Principal photography officially wrapped seven months ago, but they're back together picking up a few reshoots.) The film, directed by *Napoleon Dynamite*'s Jared Hess, is based on the true story of the 1997 Loomis Fargo robbery in North Carolina, an incident dubbed the hillbilly heist, in which a gang of quixotic goobers robbed an armored-car company of $17.3 million, spent the stolen loot on tacky luxury items and a house containing a black-velvet Elvis, and were caught less than five months later. We stole some time from the pair during a break in shooting, and things got a little steamy. —KEITH STASKIEWICZ

MASTERMINDS

STARRING
Zach Galifianakis, Kristen Wiig, Owen Wilson, Jason Sudeikis
DIRECTED BY
Jared Hess
NOT YET RATED

RELEASE DATE
8/7

GALIFIANAKIS God, it's warm in here. I'm going to take off my shirt, not to impress anyone, though. [*Unbuttons shirt*]
WIIG Just a warning: He's not wearing anything under his shirt.
GALIFIANAKIS Maybe I'll take my tank off, too. We'll see how this goes.

What are you guys shooting today?

WIIG We are shooting the scene where I quit.
GALIFIANAKIS The quitting scene. Kristen's character quits from the bank. No, wait, not the bank, the armored-car business.
WIIG Armored-*truck* business. We haven't read the script.

> YOU KNOW SINBAD THE COMEDIAN? HE AND I DRESSED THE SAME WAY."
> —ZACH GALIFIANAKIS

GALIFIANAKIS AND WIIG: MARY ELLEN MATTHEWS; *MASTERMINDS*: GLEN WILSON

In *Masterminds*

GALIFIANAKIS Reshoots are tough, but we're just picking up some things, just little fix-its here and there. Which is normal for the movie industry, Keith. I mean, stop pressing us on this. Just leave us alone!

This movie is set in 1997. Things were different then.

WIIG There's a pay phone in the movie, but no cell phones. And also the wardrobe is more fun.

GALIFIANAKIS Sadly, I have a lot of the same wardrobe from the '90s. You know Sinbad the comedian? He and I dressed the same way.

You two have worked with a lot of the same people, but never in a movie together. How have you found it?

GALIFIANAKIS I told my friends, "I wish I had known Kristen in New York years ago, because I feel like we really would have been close friends. But now it's just fake friends because we're in show business."

WIIG That's the nicest thing that you've ever said.

GALIFIANAKIS She's goofy in the best, dumbest way possible. [*Cornpone voice*] And she reminds you of an old friend.

WIIG [*Same voice*] Old friends who just met.

GALIFIANAKIS No, I mean a friend who's old.

WIIG Put my age in this article, please.

GALIFIANAKIS Wiig: 49.

WIIG 49???

Kristen, you're about to make *Ghostbusters* with Melissa McCarthy. How's that going?

GALIFIANAKIS She was bragging about being in that yesterday.

WIIG This is for print, Zach, print! Sarcasm doesn't read.

GALIFIANAKIS There should be a sarcasm font, like for when I say things like "Working with Kristen was just the worst."

The Man From U.N.C.L.E.

STARRING Henry Cavill, Armie Hammer, Alicia Vikander, Hugh Grant
DIRECTED BY Guy Ritchie
RATED PG-13

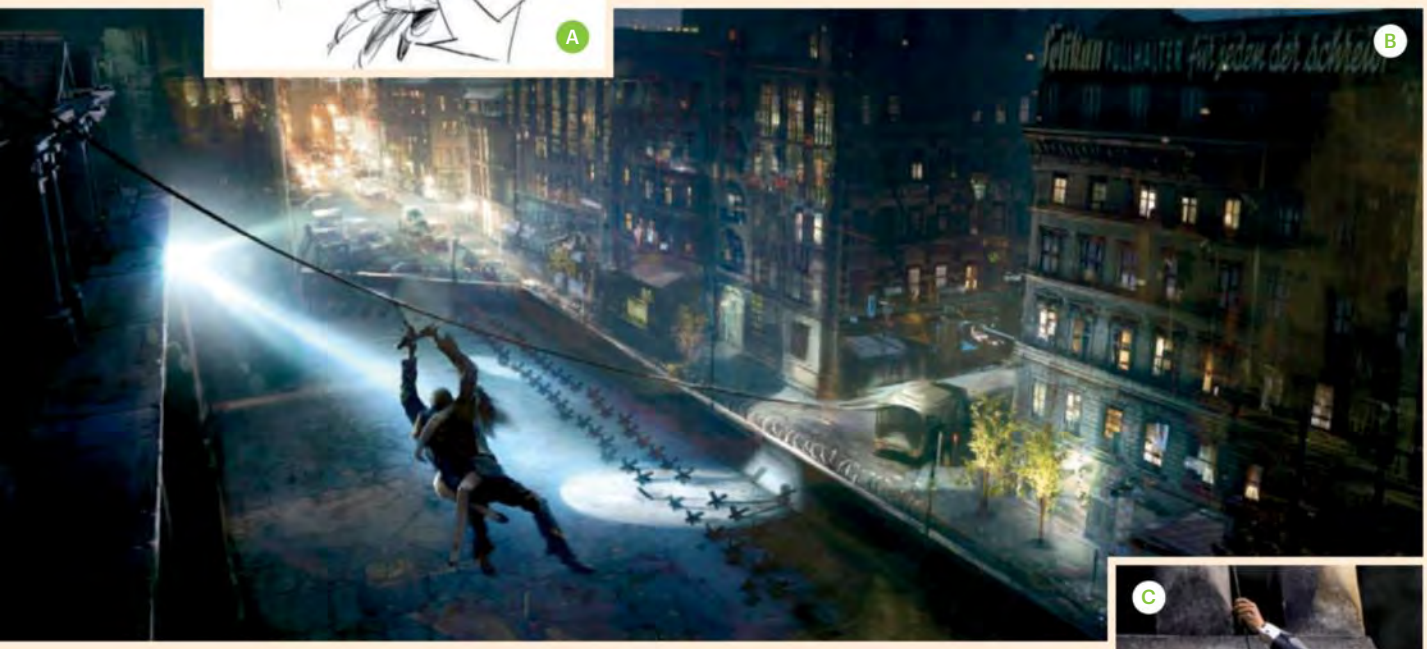
RELEASE DATE
8/14

Alicia Vikander, Armie Hammer, and Henry Cavill

Guy Ritchie (*Sherlock Holmes*) has long loved the early Bond movies and the 1960s films built around British spy Harry Palmer (Michael Caine). So he decided to make one in that spirit. In his reboot of the cult '60s spy series, Henry Cavill (*Man of Steel*) plays Napoleon Solo, a CIA agent who reluctantly joins forces with a KGB spook, Illya Kuryakin (*The Social Network*'s Armie Hammer), during the height of the Cold War. They're tasked with taking out a secret organization that has kidnapped the father of Gabriella Teller, an East German mechanic (*Ex Machina*'s Alicia Vikander).

Before Solo and Kuryakin buddy up, though, they're hardcore enemies. In one extended chase sequence, Solo and Teller elude Kuryakin by zip-lining across the Berlin Wall. "What we're trying to capture are iconic memories of the East-meets-West scenario," Ritchie says. "Getting over the Wall is part of that world." It was also easier said than done—both in real life and on screen... —CLARK COLLIS

A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C

A THE PAST, UNZIPPED
The zip-line scene (shown here in a storyboard frame) came from history: In 1983 Michael Becker and Holger Bethke escaped East Berlin in this very fashion. "We looked up every conceivable way of getting over the Berlin Wall," Ritchie says. "That was the most plausible."

B INVISIBLE STRINGS
You can't see it in this piece of concept art, but the actors were well secured when they shot the sequence, seven stories in the air, mostly at London's Leavesden Studios. "There was a whole infrastructure of wires that had to be [digitally] taken out afterwards," Ritchie says.

C FINAL FREEDOM
In the finished sequence, the faces of the stunt doubles (who also performed the scene) have been digitally replaced with the actors' pretty mugs. Ritchie hopes the effect is seamless. "I was a bit worried because of all the technical stuff," he says. "But it feels like it was worth it."

Ricki and the Flash

STARRING Meryl Streep, Mamie Gummer, Rick Springfield
DIRECTED BY Jonathan Demme
NOT YET RATED

RELEASE DATE 8/7

Meryl Streep is Ricki Randazzo, the lead singer in a cover band who faced a difficult decision 20 years earlier—a kind of Sophie's Choice between her obligations as a married mother of three and rock & roll. She chose option B and bolted. When her daughter (Streep's daughter Mamie Gummer) finds herself in crisis, Ricki returns from wannabe rock stardom to, ahem, face the music. "She comes back to Indiana to help rather than to patch things up," says director Jonathan Demme (*The Silence of the Lambs*). "And she's very much persona non grata, showing up as a mom for the first time in decades. Abandonment issues!"

To step into the spotlight as a suicide blonde belting out hits including Tom Petty and the Heartbreakers' "American Girl" and Lady Gaga's "Bad Romance," Streep spent six months intensively practicing guitar. That six-string commitment got too real in the movie's final scene. When the cameras stopped, Demme recalls, "she goes, 'Jonathan, look! Blood!' Meryl had shred so fiercely, a little blood had spattered on her baby blue dress."

Gummer (*The Good Wife*) made her film debut opposite Streep in 1986's *Heartburn* at 18 months old. But this new mother-daughter collaboration wasn't so much a no-brainer as a nontalker. "I was sitting at home, she came by, wordlessly dropped the script in front of me, and walked away," Gummer says. "We didn't talk much about it before stepping onto set the first day. Clearly, I trust she knows what she's doing. She trusted me. We held hands, shut our eyes, and jumped." This one goes to 11. —CHRIS LEE

Mamie Gummer and Meryl Streep

Charlize Theron

DARK PLACES

STARRING Charlize Theron, Chloë Grace Moretz, Nicholas Hoult, Corey Stoll
DIRECTED BY Gilles Paquet-Brenner
RATED R **RELEASE DATE** 8/7

Rough-hewn Libby Day wouldn't be friends with *Gone Girl*'s privileged Amy Dunne, but they share a seed of darkness planted by Gillian Flynn. In this adaptation of Flynn's second novel, Libby (Charlize Theron) is famous for surviving a family massacre that she blamed on her older brother, Ben (Corey Stoll). Twenty-five years later, she trades on her fading tabloid fame and revisits the crime with a macabre "kill club" determined to prove Ben's innocence. Flynn consulted with writer-director Gilles Paquet-Brenner (*Sarah's Key*) on his screenplay. "Gilles loved the nastiness of Libby, so there was never even a conversation about making her [nicer]," says Flynn. —JEFF LABRECQUE

THE MAN FROM U.N.C.L.E.: DANIEL SMITH; STORYBOARD: DAVID ALLCOCK/WARNER BROS.; *RICKI AND THE FLASH*: BOB VERGARA; *DARK PLACES*: DOANE GREGORY

Bel Powley and Kristen Wiig

The Diary of a Teenage Girl

STARRING Bel Powley, Alexander Skarsgård, Kristen Wiig
DIRECTED BY Marielle Heller
RATED R

RELEASE DATE 8/7

How do you take Phoebe Gloeckner's 2002 novel about a teen who loses her virginity to her mother's boyfriend and not make it salacious or downright creepy? You put it in the hands of Marielle Heller, who spent three years transforming it into an Off Broadway play (that she also starred in) before turning it into this bold cinematic examination of a girl's sexual evolution.

"I've never cared about a project this much in my whole life," says Heller of the Sundance hit, which centers on Minnie (Bel Powley, see sidebar), the daughter of a young, withholding mother (Kristen Wiig) living in 1970s San Francisco, ground zero of the sexual revolution. "I am telling this story from this girl's point of view, and she doesn't feel like she's being taken advantage of, so we, as an audience, can't feel like she's being taken advantage of either."

Powley, 23, had never kissed anyone on screen, let alone stripped down for a sex scene (with Alexander Skarsgård, who plays her seducer). But she did overcome her nerves. "Because I was trying to portray something real, and I wasn't trying to be beautiful or sexy, there was less pressure on me," she says. "It was a relief, and I hope it starts a trend. It's annoying when you're watching a movie and you can see that the woman has tons of makeup on, it's shot from [a flattering] angle, and there's lighting to make her look skinny. It's annoying as a viewer and it's annoying as an actress." Which may make this the least annoying movie of the summer. —NICOLE SPERLING

Breakout

BEL POWLEY

Bel Powley wasn't supposed to be an actress. Despite starring on the popular U.K. children's TV series *M.I. High* as a teenager, the London native, 23, planned to study history in college. But once she got cast in plays—e.g., Polly Stenham's *Tusk Tusk* in 2009, Tom Stoppard's *Arcadia* in 2011—she changed her mind. "I suddenly thought, 'Oh, *this* is acting,'" she says. "I quickly fell in love with it. Much to my parents' upset, university is just not happening."

Something tells us they'll get over it. Powley's turn in *The Diary of a Teenage Girl* has been creating waves since the film debuted at Sundance. She now has at least four upcoming projects, including *Equals*, a sci-fi romance starring Kristen Stewart. "I feel like I set the bar really high with *Diary*, but I want to continue in that vein," Powley says. "I just want to play good, well-rounded 3-D parts." And no, she doesn't mean the kind that require glasses. —NICOLE SPERLING

Chris Pine, Chiwetel Ejiofor, and Margot Robbie

Z FOR ZACHARIAH

STARRING Chiwetel Ejiofor, Margot Robbie, Chris Pine **DIRECTED BY** Craig Zobel **NOT YET RATED**
RELEASE DATE TBD

At what point does the postapocalypse become prehistory, cycling past Revelation back around to Genesis? Margot Robbie plays a young survivor living on the family farm after a nuclear exclamation point punctuates the rest of humanity's sentence. Her life is thrown into turmoil by the arrival of two men (Chiwetel Ejiofor and Chris Pine), and she becomes something of an Eve with two Adams. The small cast and crew made the film in such bucolic seclusion—on location on a farm in New Zealand—that for all they knew, the end of days had actually occurred. "We felt like we were in this bubble," says Robbie. "We had no phone reception, and you felt really, really cut off from the outside world. It was bizarre but so perfect for the film." —KEITH STASKIEWICZ

Rupert Friend

HITMAN: AGENT 47

STARRING Rupert Friend, Zachary Quinto, Hannah Ware **DIRECTED BY** Aleksander Bach
NOT YET RATED
RELEASE DATE 8/28

Agent 47 (Rupert Friend) is a genetically engineered hitman tasked with killing Katia (Hannah Ware), the daughter of the head of a megacorporation. Why? Because the company is building an army of assassins even deadlier than he is. With help from a protector (Zachary Quinto), Katia seeks out her dad to resolve some matters of her own. "She's the lost girl looking for where she belongs," says Aleksander Bach, who's making his directorial debut with this adaptation of the *Hitman* videogame. Katia and 47 team up, and he learns he may be more than just the sum of his bar code. "He's not prepared for the human emotion," Bach says. "When you're a cold assassin, how much humanity is still there?" —DANA ROSE FALCONE

ALSO PLAYING

THE NEW GIRLFRIEND
In François Ozon's (*Swimming Pool*) latest, Claire (Anaïs Demoustier) discovers that the husband (Romain Duris) of a recently deceased friend enjoys wearing a blond wig and dressing as a woman. **8/8**

PEOPLE, PLACES, THINGS
Jemaine Clement (*Flight of the Conchords*) plays a graphic novelist who splits with the mother of his twin girls after he catches her cheating. He's pretty much at rock bottom... until a student (*The Daily Show*'s Jessica Williams) tries to set him up with her mom (Regina Hall). **8/14**

TEN THOUSAND SAINTS
A stoner teen (Asa Butterfield) in the 1980s leaves bucolic Vermont to reconnect with his estranged father (Ethan Hawke) in New York City. **8/14**

CRIMINAL
An evil entity has hatched a dastardly plan, and the CIA intends to stop it by implanting the skills of a dead agent in a death-row con (Kevin Costner). 'Cause, you know, that would totally happen. **8/21**

DIGGING FOR FIRE
Mumblecore maestro Joe Swanberg (*Drinking Buddies*) explores issues of marriage and (possibly) murder in a dramedy starring Jake Johnson and Rosemarie DeWitt as a couple who find a rusty old gun and a bone buried in the backyard, and then dig and dig—into both the soil and the meaning of matrimony. **8/21**

SINISTER 2
What ever became of Shannyn Sossamon? Alas, that's not the mystery probed in this horror flick, but the movie does star the *A Knight's Tale* ingenue as a mother of twin boys who moves into a rural house marked for death. **8/21**

SLEEPING WITH OTHER PEOPLE
A womanizer (Jason Sudeikis) and a serial cheater (Alison Brie) meet for the first time since losing their virginity to each other years before in college. Can they be friends? When the bawdy rom-com premiered at Sundance, writer-director Leslye Headland (*Bachelorette*) described it as "*When Harry Met Sally...* for a--holes." **8/21** —DANA ROSE FALCONE

Jason Sudeikis and Alison Brie in *Sleeping With Other People*

THE DIARY OF A TEENAGE GIRL: SAM EMERSON; POWLEY: JEFF VESPA/WIREIMAGE.COM; *Z FOR ZACHARIAH:* PARISA TAGHIZAD EH; *HITMAN: AGENT 47:* REINER BAJO; *SLEEPING WITH OTHER PEOPLE:* LINDA KALLERUS

Summer MOVIE PREVIEW

MAY

MAY 1

Avengers: Age of Ultron
STARRING Robert Downey Jr., Chris Evans, Mark Ruffalo, Chris Hemsworth, Samuel L. Jackson, Scarlett Johansson

Far From the Madding Crowd
STARRING Carey Mulligan, Matthias Schoenaerts

Welcome to Me
STARRING Kristen Wiig, James Marsden

MAY 6

I Am Big Bird
DOCUMENTARY

MAY 8

5 Flights Up
STARRING Morgan Freeman, Diane Keaton

The D Train
STARRING James Marsden, Jack Black

Hot Pursuit
STARRING Sofia Vergara, Reese Witherspoon

Maggie
STARRING Arnold Schwarzenegger, Abigail Breslin

Saint Laurent
STARRING Gaspard Ulliel, Léa Seydoux

MAY 15

The Connection
STARRING Jean Dujardin, Gilles Lellouche

Good Kill
STARRING Ethan Hawke, Zoë Kravitz

I'll See You in My Dreams
STARRING Blythe Danner, Sam Elliott

Mad Max: Fury Road
STARRING Charlize Theron, Tom Hardy

Pitch Perfect 2
STARRING Anna Kendrick, Rebel Wilson

July 1
Magic Mike XXL

Slow West
STARRING Michael Fassbender, Kodi Smit-McPhee

MAY 22

Aloft
STARRING Jennifer Connelly, Cillian Murphy

Poltergeist
STARRING Sam Rockwell, Rosemarie DeWitt

Tomorrowland
STARRING George Clooney, Britt Robertson, Hugh Laurie

MAY 29

Aloha
STARRING Emma Stone, Bradley Cooper, Rachel McAdams

Results
STARRING Guy Pearce, Cobie Smulders

San Andreas
STARRING Dwayne Johnson, Carla Gugino, Alexandra Daddario

JUNE

JUNE 5

Entourage
STARRING Adrian Grenier, Jeremy Piven

Insidious: Chapter 3
STARRING Dermot Mulroney, Lin Shaye

Love & Mercy
STARRING Elizabeth Banks, John Cusack, Paul Dano

Spy
STARRING Melissa McCarthy, Rose Byrne, Jason Statham, Jude Law

Testament of Youth
STARRING Alicia Vikander, Kit Harington

JUNE 12

Jurassic World
STARRING Chris Pratt, Bryce Dallas Howard

Live From New York!
DOCUMENTARY

Madame Bovary
STARRING Mia Wasikowska, Ezra Miller

Me and Earl and the Dying Girl
STARRING Olivia Cooke, Thomas Mann

The Wolfpack
DOCUMENTARY

JUNE 17

The Tribe
STARRING Grigoriy Fesenko, Yana Novikova

ALL DATES SUBJECT TO CHANGE

MAGIC MIKE XXL: CLAUDETTE BARIUS; *INSIDE OUT*: PIXAR; *ANT-MAN*: ZADE ROSENTHAL; *DARK PLACES*: DOANE GREGORY; *FAR FROM THE MADDING CROWD*: ALEX BAILEY

July 17
Ant-Man
June 19
Inside Out
Aug. 7
Dark Places

JUNE 19

3½ Minutes
DOCUMENTARY

Dope
STARRING Shameik Moore, Zoë Kravitz

The Face of an Angel
STARRING Kate Beckinsale, Daniel Brühl

Infinitely Polar Bear
STARRING Mark Ruffalo, Zoe Saldana

Inside Out
STARRING Amy Poehler, Mindy Kaling, Bill Hader

Manglehorn
STARRING Al Pacino, Holly Hunter

The Overnight
STARRING Adam Scott, Jason Schwartzman, Taylor Schilling

JUNE 24

What Happened, Miss Simone?
DOCUMENTARY

JUNE 26

Big Game
STARRING Samuel L. Jackson

Max
STARRING Lauren Graham, Thomas Haden Church

Ted 2
STARRING Mark Wahlberg, Seth MacFarlane

JULY

JULY 1

Jimmy's Hall
STARRING Barry Ward

Magic Mike XXL
STARRING Channing Tatum, Matt Bomer

Terminator Genisys
STARRING Arnold Schwarzenegger, Emilia Clarke

JULY 3

Cartel Land
DOCUMENTARY

JULY 10

The Bronze
STARRING Melissa Rauch, Gary Cole

Do I Sound Gay?
DOCUMENTARY

The Gallows
STARRING Cassidy Gifford

Minions
STARRING Sandra Bullock, Michael Keaton, Jon Hamm

Self/less
STARRING Ben Kingsley, Ryan Reynolds

JULY 17

Ant-Man
STARRING Paul Rudd, Michael Douglas, Evangeline Lilly

Irrational Man
STARRING Emma Stone, Joaquin Phoenix

The Look of Silence
DOCUMENTARY

Mr. Holmes
STARRING Ian McKellen, Laura Linney, Milo Parker

Trainwreck
STARRING Amy Schumer, Bill Hader

JULY 24

Pan
STARRING Hugh Jackman, Garrett Hedlund

Paper Towns
STARRING Nat Wolff, Cara Delevingne, Halston Sage

Pixels
STARRING Adam Sandler, Peter Dinklage, Josh Gad, Kevin James

Southpaw
STARRING Jake Gyllenhaal, Forest Whitaker

JULY 31

The End of the Tour
STARRING Jason Segel, Jesse Eisenberg

The Gift
STARRING Joel Edgerton, Jason Bateman, Rebecca Hall

A LEGO Brickumentary
DOCUMENTARY

Mission: Impossible Rogue Nation
STARRING Tom Cruise, Rebecca Ferguson

Vacation
STARRING Ed Helms, Leslie Mann, Chris Hemsworth

JULY TBD

Amy
DOCUMENTARY

AUG

AUG. 7

Dark Places
STARRING Charlize Theron, Corey Stoll, Nicholas Hoult

The Diary of a Teenage Girl
STARRING Bel Powley, Kristen Wiig

Fantastic Four
STARRING Michael B. Jordan, Kate Mara

Masterminds
STARRING Zach Galifianakis, Kristen Wiig, Owen Wilson

Ricki and the Flash
STARRING Meryl Streep, Mamie Gummer

AUG. 8

The New Girlfriend
STARRING Romain Duris, Anaïs Demoustier

AUG. 14

The Man From U.N.C.L.E.
STARRING Henry Cavill, Armie Hammer

People, Places, Things
STARRING Jemaine Clement, Regina Hall

Straight Outta Compton
STARRING Corey Hawkins, Jason Mitchell, O'Shea Jackson Jr.

Ten Thousand Saints
STARRING Ethan Hawke, Hailee Steinfeld, Asa Butterfield

Underdogs
STARRING Nicholas Hoult, Matthew Morrison

AUG. 21

Criminal
STARRING Kevin Costner, Gary Oldman

Digging for Fire
STARRING Jake Johnson, Rosemarie DeWitt

Sinister 2
STARRING Shannyn Sossamon, James Ransone

Sleeping With Other People
STARRING Alison Brie, Jason Sudeikis

AUG. 28

Crouching Tiger, Hidden Dragon: The Green Legend
STARRING Michelle Yeoh, Donnie Yen

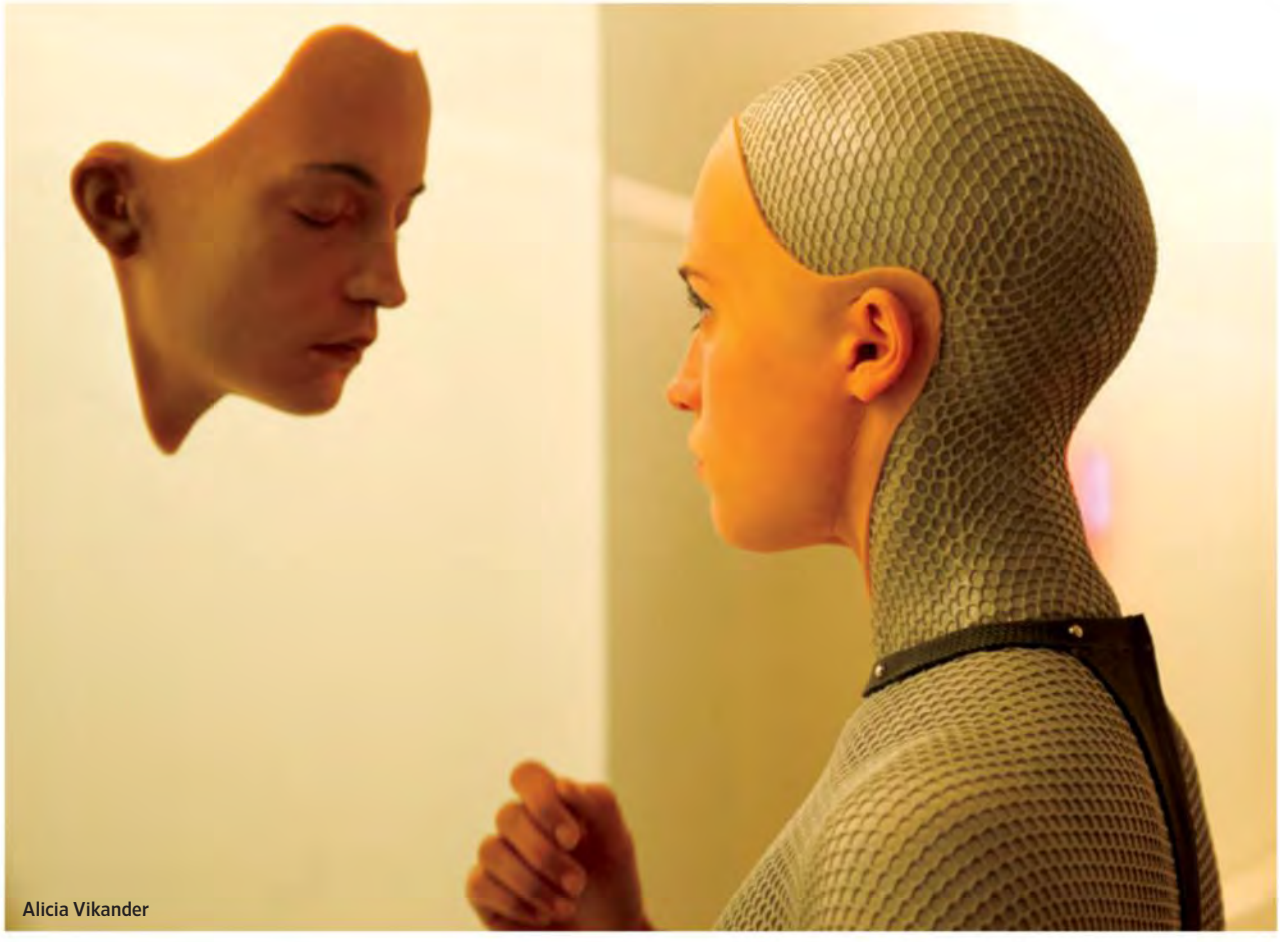
Hitman: Agent 47
STARRING Rupert Friend, Zachary Quinto

AUG. TBD

Grandma
STARRING Lily Tomlin, Julia Garner

Z for Zachariah
STARRING Chiwetel Ejiofor, Margot Robbie, Chris Pine

Movies



Alicia Vikander

Ex Machina

STARRING *Oscar Isaac, Domhnall Gleeson, Alicia Vikander*

DIRECTED BY *Alex Garland*

R, 1 HR., 50 MINS.

By Chris Nashawaty

THE BRITISH novelist-screenwriter Alex Garland specializes in stories where the future and the present collide head-on like trains speeding down the same track. The collision tends not to go well. Whether it's the adrenalized zombie apocalypse of *28 Days Later*, the doomed space mission of *Sunshine*, or the chilling alternative reality of *Never Let Me Go*, he seems to regard humanity with the same rueful skepticism that genre predecessors Michael Crichton and Philip K. Dick once did. Now, in his directorial debut, the visually sleek and intellectually knotty *Ex Machina*, Garland turns his gimlet-eyed gaze toward the high-tech field of artificial intelligence. It too doesn't go well.

Domhnall Gleeson, who was last seen in Angelina Jolie's *Unbroken*, stars as Caleb Smith, a slightly nerdy computer-

programming whiz who works for BlueBook, a Google-like search-engine giant run by a reclusive eccentric named Nathan Bateman (*A Most Violent Year*'s Oscar Isaac, mischievously channeling the mad-genius trio of Steve Jobs, Richard Branson, and J.F. Sebastian, the replicant designer from *Blade Runner*). Caleb wins a company-wide competition to be helicoptered to Nathan's remote glass-and-concrete Bond-villain lair, where his boss informs him that he will be the human component in a top secret Turing test—a series of interviews with Nathan's latest AI creation, Ava. And what a creation she (it?) is. Played by Swedish actress Alicia Vikander, angelically peeking out from a mesh exoskeleton with an exposed midriff of blinking-circuit guts, Ava is remarkably lifelike despite her C-3PO–as–sex-doll appearance. Her facial expressions are subtle, her movements have balletic grace, and her ache to be human is almost palpable. Nathan is rightfully proud of Ava and needs Caleb to interact with her in a series of one-on-one sessions and determine whether she's realistic enough to pass for human. Or, at least, that's what Nathan tells him.

Like the hero of John Fowles' 1965 novel *The Magus*, Caleb soon discovers that he's not just involved in a science experiment, he's the test subject—an unwitting lab rat in an architecturally groovy Skinner box hooked on Nathan's pellets of friendship and flattery. And as Ava begins to flirt with and confide in him, Caleb starts to question Nathan's motives. Garland's cerebral setup is loaded with menacing promise and kinky possibility. But just when you find yourself settling in for a giddy brainteaser, the story goes slack, unraveling into a hash of familiar sci-fi themes (hubris, the limits of consciousness, creations rising up against their creators). As they say in screenwriting seminars—and in the corner suites of Hollywood studios—the movie has "third-act problems." *Ex Machina* is beautiful and ominous and features another delicately nuanced performance from Isaac, who's quickly making a habit of them. But in the end, for all of Garland's ambition, his reach winds up exceeding his grasp. The film is as synthetic as Ava. **B**

THIS FILM CONTAINS THE FOLLOWING:

GR	SL	B	DD	OS
GHOST-BUSTERS REFERENCE	STERILE LABORATORIES	BOOZE	DISCO DANCING	OMD SONG

FURIOUS 7: SCOTT GARFIELD

Juliette Binoche and Kristen Stewart

Clouds of Sils Maria

STARRING *Juliette Binoche, Kristen Stewart, Chloë Grace Moretz*
DIRECTED BY *Olivier Assayas*
R, 2 HRS., 3 MINS. By Chris Nashawaty

IF INGMAR BERGMAN had directed a remake of *All About Eve*, it might have looked something like *Clouds of Sils Maria*. Mysterious and narratively playful, Olivier Assayas' film features a trio of finely calibrated female performances that examine the psychological toll of being an actress—or working for one. Juliette Binoche wears her emotions on her sleeve as Maria, an aging international star tapped for a revival of the play that made her famous. Only this time, she's being asked to play the older lead instead of the ingenue. Kristen Stewart is cool perfection as her assistant, giving as good as she gets despite the power imbalance in their relationship. And Chloë Grace Moretz nails the part of a Lohan-esque Hollywood wild child who's a constant reminder of Maria's obsolescence. Yes, it's been done before. But *Clouds* is a haunting look at the anxieties of a profession where blurring the line between fantasy and reality is both part of the job description and a vocational hazard. **B+**

CRITICAL MASS

For 10 current releases, we compare EW's grade with scores averaged from IMDb, Metacritic, and Rotten Tomatoes

	EW	IMDb, METACRITIC, ROTTEN TOMATOES			AVG.
GOING CLEAR: SCIENTOLOGY AND THE PRISON OF BELIEF	A	85	81	95	87
IT FOLLOWS	A–	76	83	95	85
WHILE WE'RE YOUNG	B–	73	76	85	78
FURIOUS 7 ↗	B	85	66	82	78
CINDERELLA	B	76	67	85	76
HOME	A–	68	55	47	57
WOMAN IN GOLD	B–	66	49	47	54
EFFIE GRAY	C+	57	53	44	51
INSURGENT	B	70	42	31	48
GET HARD	C–	63	34	29	42

ROLE CALL

Michael Douglas

From playing a greedy corporate hustler to embodying a gaudy Las Vegas showman, few actors have explored the charisma of complex modern men with as much zeitgeisty aplomb. Upon the release of his new movie, the desert thriller *Beyond the Reach* (out April 17), we asked the screen legend, 70, about five of his favorite roles. —JOE McGOVERN

←WONDER BOYS *(2000)*
In Curtis Hanson's ebullient comedy based on Michael Chabon's book, Douglas plays a weary, blocked novelist. "Humor doesn't come naturally to me, so I was so drawn to this shaggy-dog, quirky part, where I got to be big and slovenly. The movie came out early in that year and never quite hit, but it's a lovely, beautiful picture. It's got a great heart."

WALL STREET: EVERETT COLLECTION; *WONDER BOYS*: PARAMOUNT PICTURES/PHOTOFEST

←WALL STREET *(1987)*
"I have been shocked by how many guys look me in the eye and say, 'Yeah, man, I went to business school because of you,'" says Douglas of his iconic Oscar-winning role as Gordon "Greed Is Good" Gekko. "It's scary, but people love somebody who's confident and charming and seductive—yet completely amoral. That's the joy of playing a great villain. I remember we had our premiere in New York and a lot of Wall Street types were there. They never thought that they—or rather the essence of them—could be caught on screen. And they were stunned after the movie."

↑BEHIND THE CANDELABRA *(2013)*
Douglas won an Emmy, a Golden Globe, and a SAG award for his dazzling, humane portrayal of Liberace in Steven Soderbergh's HBO biopic. A brief encounter with the megafamous singer informed his performance. "I was in Palm Springs with my father when I was 14 or 15, and this Rolls-Royce convertible drove by. '*Kirk!*' he said. 'Oh, hi, Lee,' my dad said. 'How are you?' The top was down and he had all this gold reflecting off him. He was like from another planet. But he had a perfect smile, such a gentleman, and I remember how likable he was. When I was preparing to play him, I watched all his old shows and absorbed the fact that he was successful because of how much fun he was having. Audiences looked past his gayness and saw the fabulous showman who loved to perform."

←ROMANCING THE STONE *(1984)* AND **THE WAR OF THE ROSES** *(1989)*
"I'd done my sensitive-young-man roles, so I loved the chance to play a rascal in *Romancing the Stone*. It was a tough shoot on location in the jungle, and Kathleen [Turner] deserves a lot of credit. We established a comfort factor that came in handy when [costar and director] Danny DeVito asked us to be in *War of the Roses* (left). What a wonderfully sick picture that is, showing how divorce really turns people into animals. When Danny gave me the script I said, 'They're gonna make us change the ending, right?' But Danny has that dark, sick sense of humor, and he pulled it off. It's one of the great, dangerous, on-the-edge comedies I've seen."

BEHIND THE CANDELABRA: CLAUDETTE BARIUS/HBO; *WAR OF THE ROSES*: 20TH CENTURY FOX/EVERETT COLLECTION

BEHIND THE SCENES

Fifty Shades of *Grrrrrr*...

In 1971 **Tippi Hedren** and daughter **Melanie Griffith** began raising lions for an adventure movie. Forty-four years, 72 hospital trips, and one case of gangrene later, *Roar* is being released from its cage. —CLARK COLLIS

Tippi Hedren and Melanie Griffith with two feline friends at the London Zoo in 1982

DRAFTHOUSE FILMS HAS come up with an eye-catching tagline to promote the 2015 U.S. theatrical release of its adventure film *Roar*: "No animals were harmed in the making of this movie. 70 members of the cast and crew were." That has to be an exaggeration, right? "Actually," says John Marshall, one of the film's stars, "I think it was 72."

Roar (out April 17) was the brainchild of John's father, agent-turned-film producer Noel Marshall, and Noel's wife, actress Tippi Hedren (*The Birds*). In 1969 the couple visited a game preserve in Mozambique and thought up the idea for a film about a scientist living in harmony with big cats. Noel and Hedren decided the movie would be set in Africa but shot in California.

Beginning in 1971, they started to raise lion cubs in their three-bedroom home in Sherman Oaks. Noel and Hedren cast themselves in the movie alongside three of their children: John and his brother Jerry—both from Noel's previous marriage—and Hedren's daughter, Melanie Griffith, the future star of *Working Girl* (and the future mother of *Fifty Shades of Grey* star Dakota Johnson). The couple believed if they raised the big cats and their own offspring under the same roof, the lions would get comfortable with people and that this would minimize the dangers when shooting started on the film. *Roar* would be Noel's first (and, as it transpired, last) movie as director. If all this sounds insane, John, now 61, is not going to argue. "In hindsight I know how stupid it was," he says. "I am amazed no one died."

Pride cometh before the maul

Principal photography began in October 1976 at a Santa Clarita Valley compound that is now the Hedren-run Shambala animal sanctuary. By that point the animal cast numbered 132 lions, tigers, leopards, cougars, and jaguars, as well as a 10,000-pound bull elephant named Timbo. Filming took three years, with periodic shutdowns because of financing shortfalls—the movie ultimately cost a reported $17 million, the equivalent of $44 million today—and cast and crew injuries. Griffith was clawed in the face; Hedren developed gangrene after Timbo crushed her leg; and the film's cinematographer, Jan de Bont (later the director of *Speed*), needed 120 stitches after being essentially scalped by a lioness. "And he came back and finished the movie!" John says. "Jan was a trouper."

Roar was released in several foreign countries beginning in 1981, but it isn't clear if Noel (who died in 2010) secured distribution for the movie in the U.S., adding another layer of confusion and weirdness to this already eccentric tale. Alamo Drafthouse founder/CEO Tim League had never even heard of the title until Greg Marcks, who directed the 2003 Hilary Swank movie *11:14*, hipped him to the movie last year while the two of them were waiting in line at the Telluride Film Festival. "He sent me a DVD, and it just blew my mind," League says. "It's this great undiscovered treasure."

John, who abandoned acting to become a TV-commercial producer, is thrilled the movie is finally playing on American screens—even if seeing it still freaks him out. "Every time I watch *Roar*, I have nightmares for two or three days," he says. "[But] we're part of history. No one is ever going to make a movie like this again. It's just so much fun because...because I'm alive. And I shouldn't be!"

HEDREN AND GRIFFITH: CENTRAL PRESS/GETTY IMAGES; HEDREN AND LION: MICHAEL ROUGIER/GETTY IMAGES (2)

Jonah Hill and James Franco in *True Story*

Also Playing

About Elly
NR, 1 HR., 58 MINS.

Writer-director Asghar Farhadi's stunning new import was completed back in 2009—shortly before his subsequent films *A Separation* and *The Past* turned him into the darling of Iranian cinema. But in many ways all three dramas feel of a piece. Their chronology is less important than their collective power to force viewers to grapple with thorny moral dilemmas. Taraneh Alidousti plays Elly, a shy schoolteacher who joins a tight-knit group of friends on a weekend trip to the Caspian Sea. Then, on the second day, she vanishes. Did she drown? Did she just leave without telling anyone? As in Antonioni's haunting *L'Avventura*, the central mystery is left hanging in the air—a head fake to make us focus on the different ways her friends react to her disappearance. A must-see. **A** *—Chris Nashawaty* L

Dior and I
NR, 1 HR., 29 MINS.

Raf Simons, Dior's new creative director, has eight weeks to create his first couture collection, but Christian Dior's rich legacy both inspires and constrains him. As if Dior's ghost were conjured to costar, passages from his memoirs are read aloud, while director Frédéric Tcheng shuffles in black-and-white footage of the late designer at work. Simons' struggles don't boil into serious drama, but plot seems unnecessary: The real joy of the documentary is watching Dior's colorful characters painstakingly sculpt fabric into art, stitch by stitch. **B+** *—Isabella Biedenharn* L

The Longest Ride
PG-13, 2 HRS., 8 MINS.

Mamas, don't let your babies grow up to be cowboys—unless they look like Scott Eastwood. Clint's ridiculously chiseled son stars in the latest Nicholas Sparks romance as a North Carolina bull rider who falls hard for a doll-faced coed (Britt Robertson). They don't have much in common—she's an artsy bookworm with a New York City gallery job already lined up, he's basically a living Stetson ad—but their hearts (and superior genetics) just won't let them be apart. Another bond: the kindly old man (Alan Alda) they rescue one night from a roadside accident, who has his own epic love story to tell. It's all soft-focus and dreamy and deeply corny, but also kind of delicious. **B+** *—Leah Greenblatt*

Britt Robertson and Scott Eastwood in *The Longest Ride*

True Story
R, 1 HR., 44 MINS.

The old saw that truth is stranger than fiction gets a low-impact workout in Rupert Goold's cliché-festooned thriller about an accused murderer (James Franco) who assumed the identity of disgraced *New York Times* reporter Michael Finkel (Jonah Hill) while on the lam. Both stars have been better. A lot better. Franco's idea of quiet menace is to look like he's just been stirred from a nap, and Hill, clutching an asthma inhaler, oversells the journalist-guarding-a-hot-scoop trope. There isn't much subtlety in Finkel's self-serving story, but there are a few nice twists and moments of white-knuckle tension. Just not enough of them. And Felicity Jones is wasted as Finkel's long-suffering wife. **C+** *—Chris Nashawaty* L

EW **MORE ON EW.COM** *Child 44*, *Paul Blart: Mall Cop 2*, and *Unfriended* (April 17) did not screen by our deadline, but you can find our reviews on EW.com

TRUE STORY: BARRY WETCHER; *THE LONGEST RIDE*: MICHAEL TACKETT

Television

Hadley Delaney and Louis C.K.

KC BAILEY/FX

Louie

Thursdays, 10:30 p.m.
FX
By Melissa Maerz

IN COMEDY you're supposed to tell the truth, right?" a young comic (played by real-life stand-up Nate Fernald) asks Louie (Louis C.K.). Obviously it's a question that C.K. has thought about before. Two episodes into season 5 of *Louie*, this fledgling comedian has just finished a painfully unfunny stand-up routine about his abusive childhood, and he wants Louie's advice on how it went. So Louie gives it to him: Yeah, telling the truth figures into comedy, but you have to start with what's funny to you.

With Michael Rapaport

That's not the response you might expect from C.K., whose show excels at anti-comedy and truth-telling. Take Louie's showdown with Dane Cook, or his debate with Rick Crom over a certain homophobic slur: Both were poignant scenes inspired by things that happened in real life. So it's a little surprising that season 5 focuses so much on what's funny to C.K., who has described it as "more laugh-centric" and less dramatic than season 4. Certainly the comedy is broader. Louie tries not to soil himself while he rushes around, searching for a public toilet. He fantasizes about a woman's giant breasts. He gets beaten up by a woman, and people mock him for it. He might earn a few more laughs with moments like these, but they're pretty traditional jokes, and they feel worthy of C.K.'s original voice only when he twists them into something more unsettling: As it turns out, the people who give him the hardest time for getting punched by a woman are all female.

Even in a "laugh-centric" season that should appeal to a slightly bigger audience, it's not the jokes that stick with you.

C.K. has always made great comedy by undercutting his own privilege as a semi-famous white dude, and he's equally talented at exploring how less privileged groups, like women and minorities, work against their own interests. The funniest moment of the season's first four episodes comes when a store owner refuses to take Louie's money because she doesn't want to serve customers who "want their egos stroked by a young Asian clerk." You have to hear the whole speech, but it's a brilliant jab at over-entitled millennials. Or maybe it's a shot at middle-aged poseurs. It depends on whose side you take.

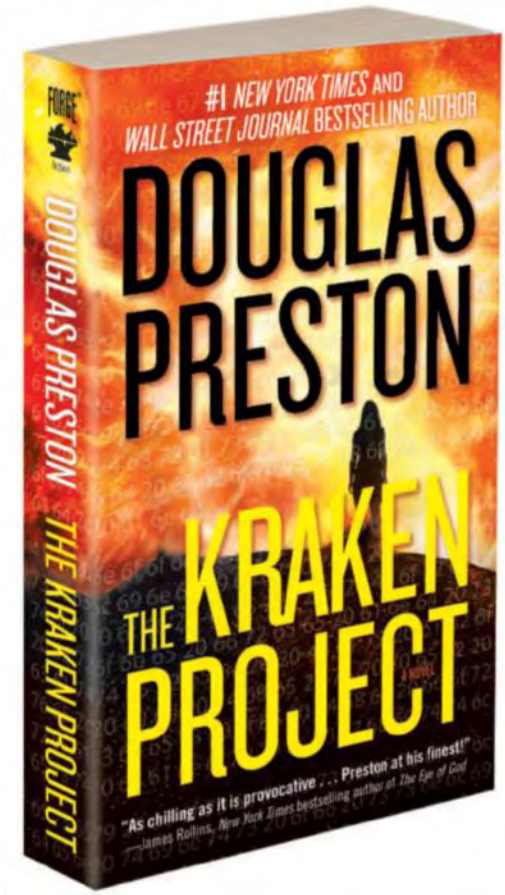
Even in a "laugh-centric" season that should appeal to a slightly bigger audience, it's not the jokes that stick with you. Episode 3 is my favorite: It follows a long night in which Louie goes out with his sister's depressed ex-boyfriend (Michael Rapaport) and just cannot shake him. It's an uncomfortably funny riff on the limits of compassion. And it's also devastating. You're supposed to tell the truth in comedy. Just make sure the truth hurts. **B+**

THIS SHOW CONTAINS THE FOLLOWING:

FC	RB	JF	DT
FRIED CHICKEN	RACIST BATMAN	JIMMY FALLON	DROWSY THERAPIST

KC BAILEY/FX

Artificial Intelligence is on the run in this *New York Times* bestseller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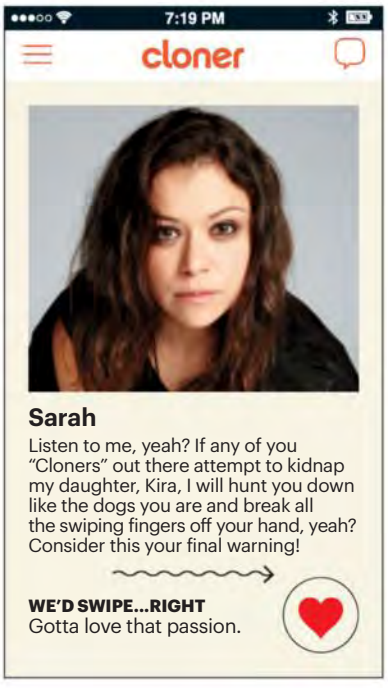
ORPHAN BLACK

Looking for A Clone Connection

If two seasons of BBC America's addictive drama have taught us anything, it's that no two clones are created equal. So as **Orphan Black** returns for season 3 (premiering April 18 at 9 p.m.), we imagine what the seestras' dating profiles would look like—and how we'd swipe.

—DALTON ROSS



Sarah

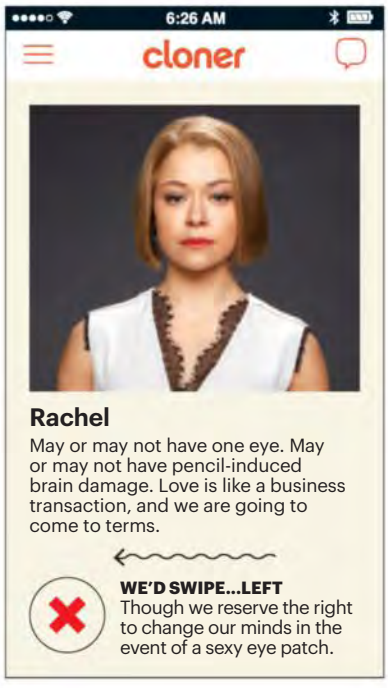
Listen to me, yeah? If any of you "Cloners" out there attempt to kidnap my daughter, Kira, I will hunt you down like the dogs you are and break all the swiping fingers off your hand, yeah? Consider this your final warning!

WE'D SWIPE...RIGHT
Gotta love that passion.

Alison

LIKES Soccer Saturdays. Community theater. Glue guns. Real guns. "Projects" in the garage.
DISLIKES Monitors. Tighty-whities.

WE'D SWIPE...RIGHT
Yes, she's married, but that hasn't stopped her before. Ask Aynsley's husband. But not Aynsley. Aynsley's dead.



Rachel

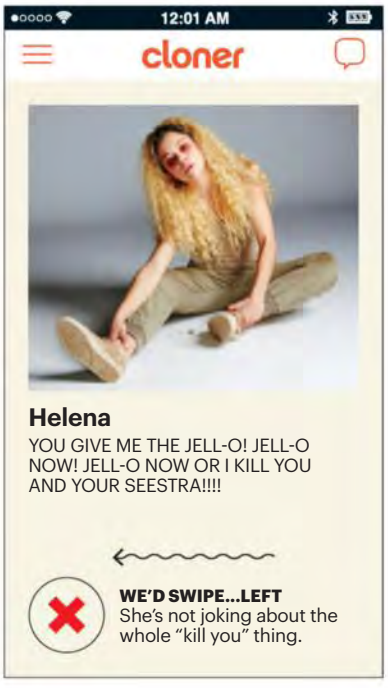
May or may not have one eye. May or may not have pencil-induced brain damage. Love is like a business transaction, and we are going to come to terms.

WE'D SWIPE...LEFT
Though we reserve the right to change our minds in the event of a sexy eye patch.

Cosima

Sooo, my girlfriend is totally working for the Man now, and I'm just looking to mellow out with a chill special someone who digs reggae, board games, and science. Those averse to nosebleeds and coughing fits need not apply.

WE'D SWIPE...RIGHT
Health could be an issue, but did she say *board games*?



Helena

YOU GIVE ME THE JELL-O! JELL-O NOW! JELL-O NOW OR I KILL YOU AND YOUR SEESTRA!!!!

WE'D SWIPE...LEFT
She's not joking about the whole "kill you" thing.

SARAH, ALISON, COSIMA, HELENA: NINO MUNOZ/BBC AMERICA (4); RACHEL: MASLANY AND MILLEN: STEVE WILKIE/BBC AMERICA (2)

ORPHAN BLACK SEASON 3

WHAT WE KNOW

Orphan Black will be doubling down on the clones. That's because the female carbon copies of Project Leda will now have to deal with male identicals of the military's Project Castor, and as Ari Millen (left, with star Tatiana Maslany)—who plays at least four male characters—reveals, "We know a lot more about them than they know about us, and they've got something that we want." But just what is that something? Co-creator John Fawcett promises revelations are forthcoming. "Season 3 is deepening the mystery," he explains. "Certainly it's solving big clues to outstanding mysteries. We get a lot of answers this season."

We are also going to get some interesting pairings, says Maslany. "What's really cool about this season is as disparate as the characters are, they start to cross over in this really unprecious way and worlds start to collide." And no one is safe. "All of the characters are up for grabs," she adds. *Gulp*. SAVE COSIMA!

—*Dalton Ross*

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(Photography by Francesco Carrozzini)

POSTCARD FROM THE SET

Silicon Valley Powers Up

How did a group of misfit computer programmers become *the* start-up story of last year? We geek out over HBO's *Silicon Valley* as it returns for season 2 (premiering April 12 at 10 p.m.). —DAN SNIERSON

THERE ARE MOUNDS of dirty dishes in the sink. Pizza boxes stacked high in the closet. Books on JavaScript and marijuana beer scattered about. The living-room table is littered with laptops, wires, and empty cans of Homicide (slogan: "The energy drink that doesn't give a f---").

Here in this high-IQ flophouse on the L.A. set of *Silicon Valley*, an Internet fortune is being either won or lost—with these guys, it's hard to tell. The shrewd underdog HBO comedy about a chaotic start-up run by the perpetually flustered Richard (Thomas Middleditch) is filming a scene for season 2, which finds the company, Pied Piper, at a critical juncture.

"You're talking about [*redacted*] everything we've built?" says Erlich (T.J. Miller), Pied Piper's bizarro self-appointed guru.

"*We?*" scoffs put-upon programmer Dinesh (Kumail Nanjiani). "What have you ever built?"

"I don't know, Dinesh," snaps Erlich. "Yesterday I built a *f---ing bong* out of a watering can."

When the scene finishes, you ask them about their momentum heading into the new season.

"We already lost a Golden Globe," notes Miller. "We lost an Emmy."

"Lost a Critics' Choice," adds Martin Starr, who plays abrasive systems architect Gilfoyle.

"What's the next step?" asks Miller. "Can we lose a blue-ribbon medal for dressage in an equestrian parade?"

Sums up Nanjiani, "*Silicon Valley*: Nothing left to lose."

That can-do/eff-it spirit has transformed this show about loser-geniuses into one of TV's most promising comedies. Debuting last spring, the series offered up savvy satire of tech's clash of idealist and capitalist cultures, a group of realistically damaged nerds, and the most mathematically precise d--- joke ever.

Inspired by Mike Judge's brief experience in Silicon Valley (*Beavis and Butt-head*'s creator has a physics degree), the show chronicles the struggles of Richard, a programmer at Internet giant Hooli who develops a next-level file-compression algorithm, declines to sell it to the company's self-serious CEO Gavin Belson (Matt Ross), and instead partners with quirky venture capitalist Peter Gregory (the late Christopher Evan Welch) as Gavin furiously works to reverse engineer Pied Piper's prized algorithm.

While filming season 1, Judge had no idea if this Silicon-centric idea would click with viewers. "One day I'd think, 'Wow, we could have something really good here,'" he says. "Then another day I would go, 'Oh, s---. Maybe this doesn't work at all.'" Says exec producer Alec Berg (*Seinfeld*): "It's a show about people who do something inherently unfilmable. So what the hell is this show every week? They sit at computers all day and they code. Here's what you can't show: them sitting at computers all day, coding." But they cracked the code. Season 1 averaged 5.8 million viewers (with repeats and DVR playback) in the post–*Game of Thrones* slot, becoming HBO's highest-rated comedy and earning those (unfruitful) award nominations.

Kumail Nanjiani

The season was not without true loss, though. Welch died of lung cancer as filming on episode 6 began. The grieving producers stationed Gregory off screen on his private island while they regrouped. "When we came in the first day of the second season, we were like, 'How do we deal with this?' It was difficult," shares Judge. "I talked to his mom and wife and sister, and they said, 'I hope you make it funny.' That's what we tried to do—find a balance but also pay tribute."

The first episode resets the stakes for Pied Piper, which triumphed over Hooli in the season 1 finale to win TechCrunch. Victory at last? No—victory won't last, as

FRANK MASI/HBO (2)

(Clockwise from left) Amanda Crew, T.J. Miller, and Thomas Middleditch; Miller and Middleditch; coexec producer Clay Tarver, Nanjiani, Mike Judge, Martin Starr, and Zach Woods

MILLER AND MIDDLEDITCH: FRANK MASI/HBO; GROUP SHOT: JOHN P. JOHNSON/HBO

the boys discover that "everything that was coming up roses is turning into s--- again," hints Berg. Gavin comes at them hard, and they must deal with the new managing partner at Gregory's firm, Laurie (Suzanne Cryer). "She is logical to the point of alienating everyone around her," says Cryer. (She also poses problems for underling Monica, played by Amanda Crew. "Monica believes in these guys and may do things that she could be fired for if her company found out," says Crew.)

Richard & Co. desperately need funding, too. "There is a bit of speed dating with venture capitalists.... And I bet the people who speed-date are pretty weird," says a coy Middleditch.

Case in point: Russ (Chris Diamantopoulos), an orange-sports-car-driving billionaire who is "so up his own ass and he doesn't think it smells," says Starr. Other highlights? "Erlich forms an intimate connection with a repurposed Brazilian koa table," says Miller. Also watch for a scene featuring "a monkey assisted by science," teases Zach Woods, who plays head of business development Jared (or is it Donald?).

Absurd laughs belie the show's relevance—technology has never been more woven into our lives—and rigorous attention to reality ("We have 65 consultants, and they range from lawyers to engineers to systems architects to professors," notes co-producer Jonathan Dotan). Plus, there's the caricature-transcending portrayal of geek culture and that deft, loose-vibed cast (who knew one another before the show). "None of us looks like Chris Pine or Chris Hemsworth—any of the hot Chrises," quips Woods. "I don't think any of us feel like it's our manifest destiny to become big shots." Which is sort of *Silicon*'s charm; it's the antithesis of another HBO dudefest. "The fun of watching *Entourage* is that no matter how bad those guys f--- up, they always win," says Nanjiani. "They're very successful and get the girl. Our show is the opposite. No matter how good we are at what we do, we end up losing. People like watching us struggle against things we can never beat."

"No matter how good we are at what we do, we end up losing. People like watching us struggle against things we can never beat," says Kumail Nanjiani.

But maybe not forever. In fact, Middleditch has the perfect scene in mind. "Richard is on his computer typing away and he's like, 'Guys, I did it! I got to the last page of the Internet. I click on this link and I can know the end of the Internet.' They're like, 'Do it, do it!' I click on it and a portal opens up and we get sucked into *Game of Thrones,* and Khaleesi died and now we're the shared kings of all the dragons and we've got to save Westeros from the tyrannical Lannisters. Then we kill the Lannisters and they're like, 'How could you?' And then we say, 'Because Silicon Valley always pays its debts!' and they're like, 'What's Silicon Valley?' And then they die." Consider this fair warning: These nerds will have their revenge—and tons of fully vested options.

WEEKS OF APRIL 13–APRIL 26

The Cheat Sheet

YOUR DAY-TO-DAY GUIDE TO EVERYTHING YOU NEED TO KNOW IN POP CULTURE. **BY RAY RAHMAN**

MONDAY 4/13

Turn: Washington's Spies

TV | 9–11PM | *AMC*

SEASON PREMIERE *Turn*'s ratings did just that—downward—in season 1, yet trusted ally AMC still renewed the Revolutionary War-era chronicle of America's original spy ring. While tonight's two-hour premiere suffers from the tempo flaw that has marred the show—great historical fiction should fly like a musket ball, not drip like molasses—the pace does quicken with the introduction of the American Judas, Benedict Arnold (played by the brooding Owain Yeoman of *The Mentalist*), feeling increasingly dissed and disloyal while encamped with a wounded leg. And the show's richest character continues to be the suave British agent John André (JJ Feild), who now lives in Ben Franklin's vacant house in occupied Philadelphia, dreaming up his plan to seduce Arnold to the limey side. Let's hope that Benedict gets fitted for his new red coat before too long. **B** —*Joe McGovern*

Cucumber *and* Banana

TV | 10–11:30PM | *LOGO*

SERIES DEBUTS When was the last time you saw a bald, middle-aged gay lead character on TV? Never? *Cucumber* (**A–**), the first of two high-energy scripted shows by Russell T Davies (*Queer as Folk* U.K.), is refreshingly modern in that way. It runs in tandem with *Banana* (**B+**), a shorter, slicker look at Manchester's LGBT youth (people weave in and out of each). Thanks to a superb Vincent Franklin, the former has the edge, but both deserve (pardon) full attention. —*Jason Clark*

TUESDAY 4/14

Other Space

STREAMING | *YAHOO! SCREEN*

SERIES DEBUT Are geeks still geeks if there are no cool people around? Paul Feig toys with this question in his playful space comedy. It's 2105, and a crew of misfit explorers has been sent by the Universal Mapping Project (NASA with cash) for research, but a turn of events leaves them stranded in an unknown universe, left to their own goofy devices (and nothing to eat but fudge). The cast could all be distant *Freaks and Geeks* descendants: There's Stewart (Karan Soni), the sweet, inexperienced captain; his type A sister Karen (Bess Rous); his hot but uninterested love interest Tina (Milana Vayntrub); and sundry other oddballs, including a quippy robot. The eccentrics are forced to jell as a team as they contend with such hazards as aliens, clouds, and Dave Franco. In short, picture an *MST3K* fan club putting on a play written by *Community*'s Abed in a no-parents-allowed tree house. **B**

Being Mary Jane

TV | 9–11PM | *BET*

SEASON FINALE Mary Jane's "Ugly Black Woman" rant goes viral and turns her into an instant sensation. And to think, it all started with a #RaceTogether coffee cup.

Arranged

TV | 10:16–11:16PM | *FYI*

SERIES DEBUT The docuseries follows American couples as they prepare for their arranged marriages. Does it count if it was "arranged" by Tinder? Asking for a friend.

Justified

TV | 10–11PM | *FX*

SERIES FINALE Four of *Justified*'s five season finales ended with the song "You'll Never Leave Harlan Alive," a rhetorical statement about the show's home county. But executive producer Graham Yost has always viewed it as a question: Who will leave Harlan alive? He says we'll learn just that in tonight's "propulsive" and "exciting" conclusion, which finds Raylan, Boyd, and Ava on a three-way collision course with jail time, drug kingpin Avery Markham's $10 million, and their lives at stake. "We made some big, bold choices, and we stand behind them," Yost says. The finale even promises another glimpse of a potentially on-the-run Wynn Duffy. Says Yost, "We come to a conclusion to all our stories without trying to wrap everything up too neatly." —*Will Robinson*

WEDNESDAY 4/15

Survivor

TV | 8–9PM | *CBS*

The castaways take part in an endurance challenge. They'll have to watch the entire *Coach: The Complete Series* DVD box set in one sitting.

Supernatural

TV | 9–10PM | *THE CW*

Charlie (returning guest Felicia Day) tells Sam and Dean she found the elusive Book of the Dead. I guess she's the only one who remembered how to use the Dewey decimal system.

Million Dollar Listing New York

TV | 10–11:15PM | *BRAVO*

SEASON PREMIERE Manhattan apartment hunting: It's like *Game of Thrones*, but much more violent.

Big Time in Hollywood, FL

TV | 10:30–11PM | *COMEDY CENTRAL*

Jack and Ben meet Cuba Gooding Jr. in rehab and pitch him movie ideas. Interestingly, this is also how *Daddy Day Camp* was made.

TURN: WASHINGTON'S SPIES: ANTONY PLATT/AMC; CUCUMBER, LOGO; OTHER SPACE: YAHOO SCREEN; JUSTIFIED: PRASHANT GUPTA/FX; SURVIVOR: ROBERT VOETS/CBS; SUPERNATURAL: DIYAH PERA/THE CW; BIG TIME IN HOLLYWOOD, FL: COMEDY CENTRAL

Times are Eastern Daylight and subject to change

VEGAN ← **TV Dinner** → PALEO

Cucumber* and *Banana
(Logo)

Bob's Burgers
(Fox)

THURSDAY 4/16

Atari: Game Over

TV | 8:30–9:36PM | *SHOWTIME*

Directed by *X-Men: The Last Stand* screenwriter Zak Penn, *Atari: Game Over* digs into the story of the much-despised *E.T.* videogame and seeks to discover whether, as popular lore has it, truckloads of unsold and returned copies really were buried at a landfill site in the New Mexico town of Alamogordo in September 1983. We won't spoil whether Penn's documentary unearths, in a very real sense, the truth to this urban legend. But we can confirm that *Atari: Game Over* doubles as an entertaining profile of *E.T.* designer Howard Scott Warshaw, who, early on in the film, recalls being criticized for bringing a joint to work on his first day of employment at the famously party-friendly Atari videogame company. Because it was illegal? No! Because said joint was of insufficient quality. **B** —*Clark Collis*

Backstrom

TV | 9–10PM | *FOX*

Backstrom investigates a murder at an art festival. It's tough, because all the suspects say they were framed.

Lip Sync Battle

TV | 10–10:30PM | *SPIKE*

Anna Kendrick takes on John Krasinski tonight. Quick, everybody hide all the cups!

FRIDAY 4/17

The Messengers

TV | 9–10PM | *THE CW*

SERIES DEBUT The CW's got a new sci-fi show! Can you guess its plot?

(A) **A scientist witnesses a strange object crash into Earth.**

(B) **Five people die before coming back to life hours later for mysterious reasons.**

(C) **An unlikely group of strangers must either prevent the Rapture—or cause it.**

Answer: **All of the above**

Chris D'Elia: Incorrigible

STREAMING | *NETFLIX*

A new stand-up special from Justin Bieber's favorite comic. But don't hold that against him!

Knock Knock, It's Tig Notaro

TV | 9–10:16PM | *SHOWTIME*

For her first dip back into the road-comic waters after recovering from cancer, Tig Notaro wanted to keep the shows extremely intimate. Alongside friend and opening act Jon Dore, Notaro performed in strangers' living rooms, backyards, and barns. The results are funny, sweet, and sometimes deeply uncomfortable. "I'm drawn to awkward moments," Notaro tells EW. "People think I'm insane, but I really enjoy it." Crafting this special not only got her back into the stand-up groove, it also kept her humble. "Pulling up to four lawn chairs and a hot dog stand, I'm like, 'Wait a minute, is this really where every road has led me?'" she says. "You can't get too big in your head if you're pulling up to a hot dog stand." —*Kyle Anderson*

SATUR 4/18

Orphan Black

TV | 9–10PM | *BBC AMERICA*

SEASON PREMIERE The opening scene is a dream, in more ways than one. There are four ways, in fact, with spunky Sarah, egghead Cosima, prim Rachel, and cracked Helena holding court, the sisterhood of biotech multiples all played by the always marvelous Tatiana Maslany with her usual ingenuity and emotional depth. But the magic of the effect wanes as a plot full of familiar tensions and gags begins to unfold. One of the clones needs saving; a sadistic baddie (James Frain) wants to kill them all; two clones have to pretend to be two other clones to solve a problem. Thankfully, a menacing batch of Project Castor boy clones (Ari Millen) provides some spark. More, please. *Orphan Black* needs a jump start of imagination that can produce stories worthy of its electrifying star. **B** —*Jeff Jensen*

Tatau

TV | 10–11PM | *BBC AMERICA*

SERIES DEBUT The mysterious drama centers on a pair of Londoners who get mixed up in the affairs of foreign countries. Or as it's called in England, "Our Nation's Entire History."

Anne Frank: Beyond the Diary

TV | 10PM–11PM | *AHC*

The documentary special sheds new light on Anne's life through the first-person perspective of her stepsister Eva Schloss.

SUNDAY 4/19

50th Academy of Country Music Awards

TV | 8–11:30PM | *CBS*

Nominated titles include "Drink a Beer," "Drunk on a Plane," and "Pain Killer." You know, wholesome music.

Mad Men

TV | 10–11PM | *AMC*

Instead of the hard stuff, Don Draper opts for a Zima during a big client meeting. Just kidding! Zima won't be invented for another 23 years.

Silicon Valley

TV | 10–10:30PM | *HBO*

Mike Judge's mega-biting tech-industry satire scored hard laughs in its season 2 premiere by having the scrappy nerds at Pied Piper turn alpha-male prickish as they worked the investment community for cash. The second episode is equally gut-busting, with Team Richard (Thomas Middleditch), undercut by a rival's lawsuit, hitting the same circuit, this time manipulating the moneymen with quasi-sincere humility. Epic flailing abounds. This one-two punch makes for a sharp start after a soft season 1 finale: Leaning into the death of Christopher Evan Welch, who played Pied Piper's eccentric and aloof benefactor, has produced more focused storytelling. The smart, barbed comedy is skillfully handled by actors who imbue their geeky cutouts with winsomely flawed humanity. Pied Piper may never reach greatness, but *Silicon Valley* seems ready to. **A** —*Jeff Jensen*

CUCUMBER: LOGO; *BOB'S BURGERS*: FOX; *LIP SYNC BATTLE*: SCOTT GRIES/SPIKE; *THE MESSENGERS*: URSULA COYOTE/THE CW; *ORPHAN BLACK*: BBC AMERICA; *TATAU*: KIRSTY GRIFFIN/BBC AMERICA; *MAD MEN*: FRANK OCKENFELS 3/AMC; *SILICON VALLEY*: FRANK MASI/HBO

The Cheat Sheet

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MONDAY 4/20

Scorpion

TV | **9–10PM** | *CBS*

SEASON FINALE The team attempts to save Walter's life as his car teeters on the edge of a cliff. All these geniuses, and none of them thought to buy an AAA membership?

Castle

TV | **10:01–11PM** | *ABC*

Castle gets closer to uncovering the circumstances of his two-month disappearance. Why not ask that Nathan Fillion guy?

StarTalk

TV | **11PM–MIDNIGHT** | *NATGEO*

SERIES DEBUT Despite a late-night time slot, astrophysicist Neil deGrasse Tyson isn't throwing his hat into the talk-show ring (while carefully calculating its trajectory). "The expectations are that I have a band, that I come out and do a monologue," he says. "No, no." Instead, *StarTalk* is a televised version of Tyson's podcast, which he describes as a "threading of pop culture and science." Each week, he interviews figures from that cross section, like George Takei and Christopher Nolan. The transition from podcast to TV has been a smooth one for Tyson, except in one regard: not looking at his note cards. "If I've spent a big part of my life contemplating the cosmos, then I should be able to put notes into my head," he says. Something tells us he'll figure it out. *—Kevin P. Sullivan*

TUESDAY 4/21

Inside Amy Schumer

TV | **10:30–11PM** | *COMEDY CENTRAL*

SEASON PREMIERE You know you're a comedian's comedian when you're able to persuade Tina Fey, Julia Louis-Dreyfus, and Patricia Arquette to appear in an episode called "Last F---able Day," where they reveal that Hollywood has officially deemed Louis-Dreyfus too old to be sexy anymore. Only Amy Schumer could pull something like that off in a way that's both overtly feminist and seriously funny, in a season premiere that might be her most political yet. Watch for a sketch about how hard it is for regular women to get access to birth control, a twerk-crazy hip-hop video starring Method Man, and a *Friday Night Lights* spoof where the coach institutes a "no raping" rule that outrages the town. The moral of the story? It's never okay, no matter what kind of sexy character she's dressed like for Halloween. **A–** *—Melissa Maerz*

Hell's Kitchen

TV | **8–9PM** | *FOX*

The remaining 11 chefs work on drink pairings with special guest John Ratzenberger. The victors move on to the next round, while the loser gets a job at the U.S. Postal Service.

Undateable

TV | **9–9:30PM** | *NBC*

Ugh, *now* what am I supposed to title my memoirs?

iZombie

TV | **9–10PM** | *THE CW*

The gang tries to find out who killed a computer hacker. "Maybe it was a virus?" says my dad. (Okay, fine, I said it. Sorry to malign you, Father!)

Finding Carter

TV | **10–11PM** | *MTV*

Carter (Kathryn Prescott) may be "found," but she has a long way to go before she truly finds herself—and so too does everyone in her life. The more lies that come out (and yes, more keep coming no matter how many times they utter "no more lies" on this show), the more these characters fall into the same patterns of mistakes. Yet they're all so lovable and somehow still compelling that you can't help but keep tuning in to see what they'll do next—again. **B** *—Dalene Rovenstine*

WEDNESDAY 4/22

The Middle

TV | **8–8:30PM** | *ABC*

ABC's undervalued family sitcom deserves your time tonight when TV legend Dick Van Dyke guest-stars as Uncle Dutch, Grandpa Tag's (Jerry Van Dyke) brother from Vegas. Dutch, it turns out, is a bit of a song-and-dance man, and the Heck clan is delighted to hear his showbiz stories. "This is like the secret-family episode of *Dateline*!" quips Brick (Atticus Shaffer). But Tag is less than thrilled with his limelight-hogging sibling, and watching the real-life brothers compete for attention proves to be funny, nostalgic, and sweet all at once. **B**

The Americans

TV | **10–11PM** | *FX*

SEASON FINALE Elizabeth takes Paige to an unfriendly place. "Here it is," says Elizabeth. "The infamous Time Warner Cable customer-service center!"

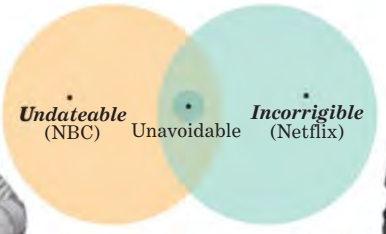
Broadchurch

TV | **10–11PM** | *BBC AMERICA*

SEASON FINALE As complicated but brilliant detectives with physical ailments go, David Tennant's Hardy might be the best. This season mostly concentrated on the trial of Danny Latimer's murderer (and we do see a final verdict on that), but it also took us back to the original case that's been haunting Hardy all along—Sandbrook. Do we finally find out what happened to the two murdered Sandbrook girls? We do. Is it a satisfying conclusion? It is. Are we excited that *Broadchurch* will be returning for a third season? Aye. **B+** *—Gillian Telling*

SCORPION: NEILJ ACOBS/CBS; STAR TALK: SCOTT GRIES/NATIONAL GEOGRAPHIC CHANNELS; INSIDE AMY SCHUMER: ALI GOLDSTEIN/COMEDY CENTRAL; HELL'S KITCHEN: GREG GAYNE/FOX; IZOMBIE: CATE CAMERON/THE CW; UNDATEABLE: GREG GAYNE/NBC; THE AMERICANS: PATRICK HARBRON/FX; BROADCHURCH: ITV/KUDOS/BBC AMERICA

Chris D'Elia Venn Diagram



THURSDAY 4/23

The Odd Couple

TV | 8:31–9PM | *CBS*

Oscar and Felix enter a series of games including arm wrestling, softball, and the Ball. (Twenty dollars to the first reader who can identify that *Friends* reference.)

Reign

TV | 9–10PM | *THE CW*

Mary finds a way to get on France's good side, a.k.a. Switzerland.

Scandal

TV | 9–10PM | *ABC*

The episode is titled "First Lady Sings the Blues." Call her Mellie Holiday?

The Blacklist

TV | 9–10PM | *NBC*

Reddington begs Liz to track down a figure from his past who might have knowledge of the Fulcrum. Honestly, I'd be impressed by *anyone* who knows what a "fulcrum" is.

FRIDAY 4/24

America's Ballroom Challenge

TV | 9–10PM* | *PBS*

MINISERIES DEBUT It's the world's largest ballroom-dancing competition! Or at least until Baz Luhrmann directs his next movie. *check local listings

Jump!

TV | 10–11PM | *LIFETIME*

Wanna watch this reality show about competitive jump-rope teams? Great! But first, prove your worth by correctly spotting the real rope moves below.

(A) Double Dutch

(B) Elephant

(C) Criss Cross

(D) Frog/Donkey Kick

(E) The James Hirst

(F) Kris Kross

(G) Toad

(H) Kris Kristofferson

Answers: A, B, C, D, E, G

Jim Norton: Contextually Inadequate

TV | 10–11PM | *EPIX*

The promo materials promise that Norton will cover "everything from Bill Cosby to nude photos." We'd make a joke, but maybe we should just let Norton handle this one on his own...

SATURDAY 4/25

Lake Placid vs. Anaconda

TV | 9–11PM | *SYFY*

The two cult classics will square off in one ridiculous mash-up movie. Refresh your memory with our fun game, titled Is This Actor From *Lake Placid* or *Anaconda*?

(A) Betty White

(B) Bridget Fonda

(C) Ice Cube

(D) Bill Pullman

(E) Owen Wilson

(F) Jennifer Lopez

(G) Eric Stoltz

(H) Mariska Hargitay

Answers: *Lake Placid*—A, B, D, H
Anaconda—C, E, F, G

Outlander

TV | 9–10PM | *STARZ*

When Jamie returns to his family home, old wounds reopen. I've said it before and I'll say it again: I hope he has his first-aid kilt!

SUNDAY 4/26

Bob's Burgers

TV | 7:30–8PM | *FOX*

Gene starts a band with his siblings. It's like Hanson, except their big hit single is "MMMBob."

42nd Annual Daytime Emmy Awards

TV | 8–10PM | *POP*

What is cohosted this year by Alex Trebek?

Happyish

TV | 9:30–10PM | *SHOWTIME*

SERIES DEBUT In case you're wondering, Showtime's latest dark comedy is more *ish* than *happy*. Creator Shalom Auslander, an author and former adman, is bleaker than the average bear, a perspective he's bestowed on *Happyish*'s married protagonists, Thom and Lee Payne (Steve Coogan and Kathryn Hahn). Thom's ailments include impotence, a generational clash with his new twentysomething bosses at work, and annoying Steve Jobs fanatics, while Lee battles an overbearing mother, Amazon packages, and Dora the Explorer. Oh, and Thom also has sex with a Keebler elf. It's all a meditation on how corporate America is ruining our private lives, Auslander says. "There's a horrible machine out there working 24/7 trying to get you to do things. Corporations are f---ed up." But he's careful to note that *Happyish* isn't about a midlife crisis: "It's a life crisis."

UNDATEABLE: PAUL DRINKWATER/NBC; *INCORRIGIBLE*: SAYEED ADYAN/NETFLIX; *THE ODD COUPLE*: MICHAEL YARISH/CBS; *THE BLACKLIST*: DAVID GIESBRECHT/NBC; *JUMP!*: LIFETIME; *JIM NORTON: CONTEXTUALLY INADEQUATE*: EPIX; *LAKE PLACID VS. ANACONDA*: GEORGI VASSILEV/LPVSAPRODUCTIONS, LLC; *OUTLANDER*: SONY PICTURES TELEVISION; *BOB'S BURGERS*: FOX; *HAPPYISH*: MARK SCHAFER/SHOWTIME

Music

(Clockwise from top left) Michael Ray, Laura Marling, Kelly Clarkson, Courtney Barnett, Kendrick Lamar, and Madonna

STAFF PLAYLIST

16 Songs We're Loving This Spring

It's been a long, long winter. But spring is finally in the air—and so are fresh new tracks.

By EW Music Staff

▶ **KENDRICK LAMAR** **"These Walls"** Music's current MVP mixes heady lyrical metaphors with serious P-Funk swagger.

▶ **GALLANT** **"Open Up"** The rising alt-R&B star lets a little *Purple Rain* fall on his bedroom-sexy parade; ditch the umbrella.

▶ **MARINA AND THE DIAMONDS** **"Blue"** The pocket-size pop diva pours her rich howl over a pulsing beat and begs for one more night with a lover—but on her terms, naturally.

▶ **MADONNA** **"Body Shop"** Need a lady to look under your hood? Madge makes the case for her automotive skills on this bright, sweetly spare ditty.

▶ **COURTNEY BARNETT** **"Small Poppies"** The laconic Aussie lopes

RAY: D. DIPASUPIL/FILMMAGIC.COM; MARLING: SCOTT DUDELSON/GETTY IMAGES; CLARKSON: KEVIN MAZUR/GETTY IMAGES; BARNETT: ANDREW BENGE/REDFERNS/GETTY IMAGES; MADONNA: CHRISTOPHER POLK/NBC/GETTY IMAGES; LAMAR: CHRIS WEEKS/GETTY IMAGES

EW **MORE ON EW.COM** Stream these songs at *ew.com/spring16*

through verses designed for hammocks and lemonade before exploding into a guitar freak-out that would make Hendrix proud.

▶ **LAURA MARLING** **"Strange"** Marcus Mumford's ex throws down the folk gauntlet on a throaty, freewheeling ode to autonomy.

▶ **MISTERWIVES** **"Our Own House"** A taffy-sticky banger from candy-colored indie-poppers who kept all their '90s ska records.

▶ **KELLY CLARKSON** **"Nostalgic"** Clarkson's lost-love anthem, tinged with shimmering synths and the most ladylike of power chords, is potent even if

Marina and the Diamonds

you're only "nostalgic" for Lisa Frank stickers and Day-Glo fanny packs.

▶ **MADEON FEAT. KYAN** **"You're On"** Hop in your inner tube and drift along on the French DJ's pretty dance-pop rapture.

▶ **JAMIE XX FEAT. ROMY** **"Loud Places"** The U.K. producer borrows vocalist Romy from their day job as bedroom-electro experts the xx, but swaps those ethereal vibes for hand-claps and quaking drums.

▶ **TUXEDO** **"R U Ready"** Neo-soul crooner Mayer Hawthorne teams up with keyboard cowboy Jake One on a funky disco strut guaranteed to thaw the frostiest dance floor.

▶ **ACTION BRONSON FEAT. CHANCE THE RAPPER** **"Baby Blue"** Trade in "Uptown Funk!" for this breezy, Ronson-produced breakup cut from two of hip-hop's freshest MCs.

▶ **MY MORNING JACKET** **"Spring (Among the Living)"** The Louisville rockers welcome the season with a swirling six-minute guitar sprawl.

▶ **MICHAEL RAY** **"Kiss You in the Morning"** Grab some gum, girl, because this Nashville newcomer wants to kiss you—yes, you with the faded jeans—under the moonlight, in the car, and wherever else you'll let him.

▶ **TAME IMPALA** **"Let It Happen"** Nearly eight minutes of hazy, tripped-out bliss from the Perth psych-rockers, overlaid with cascading synths and urgent percussion.

▶ **SWERVEDRIVER** **"Setting Sun"** This gauzy, jangly dream from the beloved shoegazers' first album in 17 years floats like ice in a mojito, and goes down twice as smooth.

2000

CHART FLASHBACK

Fifteen years ago this week, the Hot 100 brimmed with boy bands, thong songs, and odes to girls with names so nice they had to be sung twice. —LEAH GREENBLATT

1 SANTANA FEAT. THE PRODUCT G&B "Maria Maria" Pop quiz: Which star dominated the charts in '99 and 2000—Britney? Nope. Ricky? Au contraire. A fiftysomething guitar god in dad pants? Ding! Between "Smooth" and this slinky Spanglish jam, Carlos Santana spent 22 weeks completely crushing *los niños*. **B+**

2 DESTINY'S CHILD "Say My Name" Two names we don't say much anymore: LeToya and LaTavia, a.k.a. Destiny's exiled Childs. But they were still DC members circa "Say," wearing color-coordinated lamé and calling out all the boys actin' shady. **A**

3 FAITH HILL "Breathe" In which a Nashville sweetheart solidified her pop crossover with a sumptuous ballad, set to a video that made dudes really wish they were Tim McGraw. **A–**

4 *NSYNC "Bye Bye Bye" Bye to bad girlfriends who play games; hi hi hi to sweet boy-band harmonies, stompy dance-offs, and the amazing Little Orphan Annie curls that God gave Justin Timberlake before he (Justin, not God) decided to go all straight and solo. **A**

5 LONESTAR "Amazed" Either you have no recollection of this country weeper or you got married to it. Not a lot of in-between options here. **B**

(Clockwise from top left) Faith Hill, Pink, Santana, Destiny's Child, and Sisqó

CHART FLASHBACK SOURCE: *JOEL WHITBURN PRESENTS THE BILLBOARD® HOT 100® CHARTS—THE 2000S*

6 SISQÓ "Thong Song" Young Sisqó wants you to know that he enjoys so much about you: your clever mind, your kind heart, your "dumps like a truck, truck, truck." So show him your soul, won't you? Or just, you know, your panties. That totally works too. **B+**

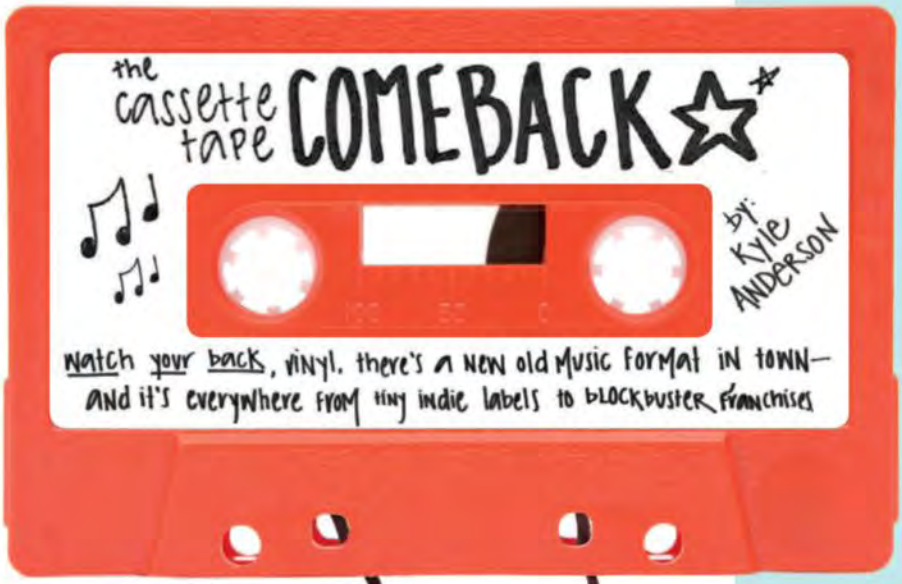
7 PINK "There You Go" Before she became pop's resident rebel and favorite awards-show aerialist, she was just an R&B-angled rookie with a Pepto pixie cut. (Those abs were never not a thing though.) **B+**

8 MACY GRAY "I Try" Right when Auto-Tune started showing up in every Hot 100 hit with half a vocal, Macy came along and krypto-nited it with a voice that sounded like it had been sandpapered, spin-cycled, and slapped on a crispy cracker. **A–**

9 BACKSTREET BOYS "Show Me the Meaning of Being Lonely" Ask me who knows the meaning of a song with lyrics so forlorn they would make the kitten on a "Hang In There!" poster let go, and I will show you Backstreet. **B+**

10 MONTELL JORDAN "Get It On...Tonite" Montell is on the dance floor offering to sweep you away for sexytime while his girlfriend is *literally standing right next to him*. Who said romance is dead? **B–**

MARINA AND THE DIAMONDS: MIKE LEWIS PHOTOGRAPHY/REDFERNS/GETTY IMAGES; HILL: KEVIN MAZUR/WIREIMAGE.COM; PINK, SANTANA, SISQÓ: RON GALELLA, LTD./WIREIMAGE.COM (3); DESTINY'S CHILD: VINNIE ZUFFANTE/GETTY IMAGES


the cassette tape COMEBACK
by: Kyle Anderson
Watch your back, vinyl. There's a new old music format in town—
and it's everywhere from tiny indie labels to blockbuster franchises

LAST SUMMER *Guardians of the Galaxy: Awesome Mix Vol. 1* became a surprise hit for the flagging music industry, and went on to sell more than a million copies. At least 2,000 of those were sold via the same format that Chris Pratt's Star-Lord used to listen to his favorite AM radio hits in the Marvel smash: cassette tape.

Awesome's analog success signaled a high-water mark for the return of the somewhat maligned tape, which beat out the eight-track to become the dominant format of the '80s, only to be vanquished by the compact disc by the end of the decade. Lately, though, tapes have seen a resurgence—both in collectors' markets and in new releases by sources ranging from cool-kid indie labels to eccentric movie stars (see: Jeff Bridges' cassette version of his *Sleeping Tapes*, heavily promoted during this year's Super Bowl).

While some of these newer labels focus on a particular niche (One Way Static, for example, deals mostly in horror scores from cult films like *Candyman* and *Nekromantik*), the relative ease of putting out tapes has made for a singularly accessible—and eclectic—revival. "You can take chances with new music on cassette," says Sean Bohrman, cofounder of L.A.'s acclaimed Burger Records, a mostly cassette outfit that has moved more than 350,000 tapes since its inception in 2007. "Instead of paying 15 or 20 bucks for an LP, you can spend five bucks and take a chance and discover new music."

In addition to affordability—price points rarely exceed $10—the draw of cassettes comes from their practicality and portability. (As much as it's enjoyed a resurgence over the past decade, vinyl doesn't exactly fit in your back pocket.) That's partly why Marc Weinstein, the co-owner of Amoeba, one of the largest independent record chains in the country, thinks his stores do so well with them.

(From top) Jeff Bridges; *Guardians of the Galaxy*'s Chris Pratt; Metallica's James Hetfield

"We've always sold hundreds of [used] cassettes per day," he tells EW. "They never went away for us. For many years, the cassette market was all about people who had vintage cars and wanted cassettes for their tape decks. The resurgence is similar to the romance over LPs, but it's even more folksy." Weinstein also cites a growing rejection of current digital culture. "I think there's a fascination for the mechanical age," he says. "A lot of young people didn't experience it at all, and they're longing for that.... It gives you a unique connection to the artist. It's a very personal thing, fundamentally different from what you can do online." Plus, he says, "Tapes have a slightly warmer, bassier kind of sound. It's got its own sound quality for sure."

As democratic as most prices are, there is a buyer's market and burgeoning eBay trade for certain rare tapes. Says Crescenzo Capece, a veteran New York City seller, "Promotional editions for cult artists like Tupac can go high—I once got $1,200, $1,400 for one with extra tracks. And bands like Depeche Mode, not surprisingly, can be very popular." Also typically much cheaper than records: "The vinyl might be $75, yet the same [music] can be found on cassette for 99 cents." Tapes are still a relatively tiny sliver of the music-industry pie, of course. But when the crowds line up for the eighth annual Record Store Day on April 18, in which thousands of independent retail outlets across the country participate, many fans will be looking for the Metallica demo *No Life 'Til Leather*. It's one of the iconic rockers' most coveted collectors' items—and it will be available exclusively on limited-edition cassette.

LETTERING BY ALISON WILD; BRIDGES: STEVE ZAK/FILMMAGIC.COM; PRATT: © MARVEL 2014; HETFIELD: MICK HUTSON/REDFERNS/GETTY IMAGES

5 ASCENT GUM

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Catching Up With... Darius Rucker

The pop star–turned–country rocker, 48, just released his fourth solo album, *Southern Style*. EW checked in to chat about Southern ladies, Hootie mania, and why he's no match for Brad Paisley at the poker table. —MADISON VAIN

You've said that your latest record, *Southern Style*, is an ode to Southern women. Do you think you might have something one day for Midwestern girls, or New Englanders?

Absolutely, that's gonna be my next record—just the women in the Midwest. [*Laughs*] The one after that will be all Northern ladies. But *Southern Style* is really more an ode to women all over who live that life—the Southern way of working hard, playing hard, and trying to be true to who they are.

You recently said that Hootie & the Blowfish might reunite. Are you surprised that fans continue to clamor for those songs?

Yeah! When we decided to take a break we were still doing well, but we didn't think there would still be people talking about it after a couple years.

When you went country, everyone probably assumed you would just sound like Hootie with more twang, but that's not really true.

I think people thought I was going to come and be doing the fiddle and banjo and stuff. I love country music and I wanted to stay true to it, so my Southernness might come out a little more in my pronunciation. It's something I talked about doing for so long, and now I actually get to do it.

When Brad Paisley invited you to join the Grand Ole Opry in 2012, he mentioned you're a terrible poker player. Do you have other skills to make up for that?

He's right—we played a lot of poker on tour and I never won, he would just beat me down. But I'm a good blackjack player!

You also released a Christmas album last year. What about other holidays? Arbor Day is right around the corner.

I might do Arbor Day...or maybe a St. Patrick's Day record. [*Laughs*]

WHO'S PLAYING
ON LATE-NIGHT & TALK SHOWS

MONDAY APRIL 13

Live With Kelly and Michael
FIFTH HARMONY

The Ellen DeGeneres Show
JASON DERULO

Jimmy Kimmel Live!
THE WAR ON DRUGS

The Late Late Show With James Corden
GEORGE EZRA

TUESDAY APRIL 14

Jimmy Kimmel Live!
CHIC

The Late Late Show With James Corden
ANDY GRAMMER

WEDNESDAY APRIL 15

Jimmy Kimmel Live!
DREW HOLCOMB AND THE NEIGHBORS

The Ellen DeGeneres Show
WIZ KHALIFA AND CHARLIE PUTH

THURSDAY APRIL 16

Jimmy Kimmel Live!
JAMIE FOXX

Live With Kelly and Michael
VANCE JOY

The Late Late Show With James Corden
JENNY LEWIS

MONDAY APRIL 20

The Tonight Show Starring Jimmy Fallon
BIG SEAN

WEDNESDAY APRIL 22

The Tonight Show Starring Jimmy Fallon
KENNY CHESNEY

THURSDAY APRIL 23

The Tonight Show Starring Jimmy Fallon
LUNCHMONEY LEWIS WITH THE ROOTS

RUCKER: BRIAN BOWEN-SMITH; DERULO: JIM RUYMEN/UPI/LANDOV; JOY: EMMA MCINTYRE/GETTY IMAGES; CHESNEY: JOHN LAMPARSKI/WIREIMAGE.COM

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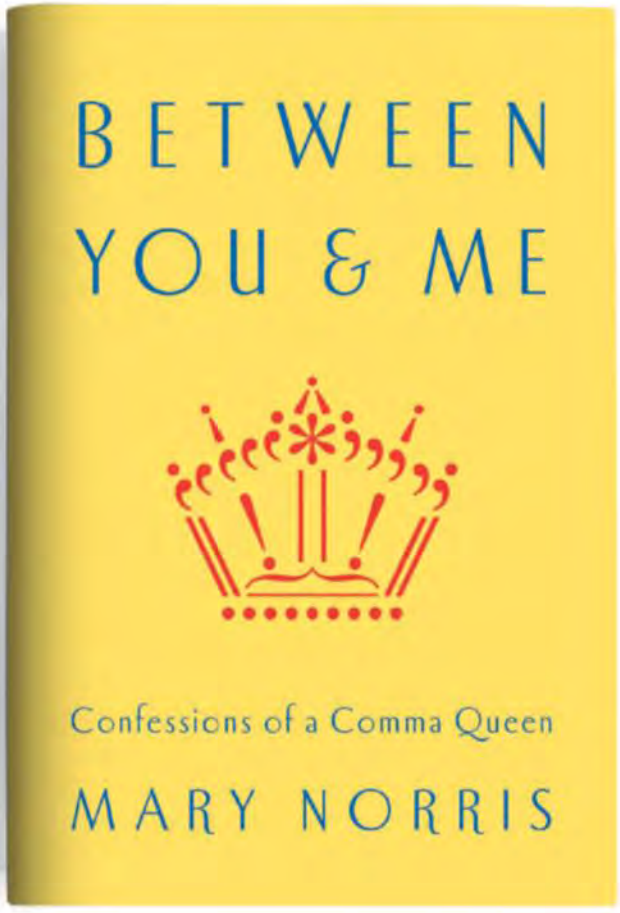
Books



Between You & Me

Mary Norris

NONFICTION

By Melissa Maerz

DOES EVERYONE ASSUME that people who work for *The New Yorker* are more interesting than the rest of us, or is it just me? Maybe I've read too many books by staffers. From Brendan Gill's *Here at The New Yorker*, I learned that founding editor Harold Ross enjoyed tossing lit matches around ballrooms and once caught a dancer's skirt on fire. From Janet Groth's *The Receptionist*, I learned that contributor Muriel Spark forbade friends to pour her wine with their left hands, because that's how the Borgias poisoned their enemies' drinks. But the latest entry in this tradition, copy editor Mary Norris' memoirish grammar guide *Between You & Me*, is a bit of a letdown. The subtitle, "Confessions of a Comma Queen," suggests that it's a provocative, revealing book, and Norris does talk about copyediting Philip Roth, George Saunders, and James Salter, but the only real gossip she delivers about the magazine is that her boss, Helen Stark, announces herself over the phone to her husband by saying, "Hi, it's I." I'd laugh, but I wouldn't know how to punctuate it on the page. *Ha ha*? *Ha-ha*? Let's just say, *Ha*!

Norris spends a lot of time parsing questions on *The New Yorker*'s website, where she has earned a cult following by using examples from pop culture and her own life to talk about grammar and punctuation. She does the same here, describing how to use commas, apostrophes, and hyphens, and explaining the differences between "that" and "which" and "who" and "whom," all while digging into *The Simpsons*, *Moby-Dick*, and her past. Sometimes the connections work. It's moving when she uses her relationship with a trans sibling to show "how intimately and deeply pronouns are embedded in our lives." But too often her stories about the odd jobs she has worked or the rare pencils she hoards aren't colorful enough to cement the rules in your mind. Her biggest sin? As *The New York Times* huffily pointed out, a few copyediting mistakes appear in the book. Turns out she's just as mortal as the rest of us. **B–** E C A

4 Other Literary & Gossipy Memoirs About Working at *The New Yorker*

HERE AT THE NEW YORKER
Brendan Gill (1975)

Gill's affectionate tell-all captures the magazine's journalistic eccentricity.

HERE BUT NOT HERE
Lillian Ross (1998)

Longtime staff writer Ross dishes about her romance with editor William Shawn.

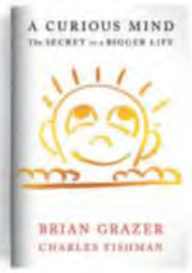
GONE
Renata Adler (2000)

Adler, a writer at the magazine, chronicles Shawn's thrillingly tempestuous tenure.

THE RECEPTIONIST
Janet Groth (2012)

A charming, anecdote-laden memoir of the author's 21 years as receptionist.

AVAILABLE ON E = E-book C = CD A = Audible



PRODUCER'S NOTES

Life of Brian

In the 1970s, **Brian Grazer** began interviewing people he found fascinating—a series of "curiosity conversations," almost 450 in all. Now in a new book, the Oscar-winning producer describes how those tête-à-têtes shaped his career. —ISABELLA BIEDENHARN

CONVERSATION STARTERS

Some of Grazer's most iconic (and award-winning) projects were affected by his interviews

J. Edgar (2011)

LAPD chief Daryl Gates

"Had I not spent time trying to understand Gates 20 years earlier, I'm not sure I would have fully grasped the reality of Hoover's controlling paranoia."

A Beautiful Mind (2001)

Grazer's son

After his son was diagnosed with Asperger's, Grazer wanted to make a film that changed the way people saw mental illness. John Nash's story was a perfect fit.

24 (2001–10, 2014)

CIA directors

Intrigued by the world of covert intel decades before making 24, Grazer had spoken to CIA directors, British MI6 agents, and members of Israel's Mossad.

Apollo 13 (1995)

Jim Lovell

When Grazer read Lovell's account of the *Apollo 13* crisis, he immediately connected with the feeling of being trapped and creating an alternative narrative to survive.

Closet Land (1991)

Veronica de Negri

De Negri, who survived brutal torture under Pinochet's Chilean rule, inspired Closet Land—*a film starring only a victim and her torturer.*

Now You're Talking!

Which of Grazer's chats yielded the most fruit for the book?

MOST PRODUCTIVE

Jeff Koons

Koons designed the quirky Grazer caricature for the book's jacket.

Jonas Salk

When Grazer met Salk, who developed the polio vaccine, he was feeling ill. Salk immediately began caring for his new "patient," fetching Grazer a healing glass of orange juice to raise his blood sugar.

Audrey Geisel

How the Grinch Stole Christmas! was the first Dr. Seuss book his widow allowed to hit the big screen.

Edward Teller

The Manhattan Project scientist had zero interest in Grazer—or the movie business. "I don't see movies," he said. "The last movie I saw was 50 years ago. It was *Dumbo*."

Mick Jagger

After a 16-year struggle for the rights to James Brown's life, Grazer called in a favor from another well-known Brown fan. Jagger charmed the studio head (a longtime Stones lover), and *Get On Up* was born.

Condoleezza Rice

Grazer was set to start filming *Cartel*, about Mexican drug traffickers, on location. But when Condi said it wouldn't be safe to film there, the studio shut *Cartel* down for good.

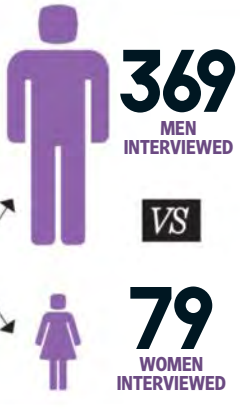
Isaac Asimov

Asimov's wife, Janet, stopped the meeting after 10 minutes: "You clearly don't know my husband's work well enough.... This is a waste of his time."

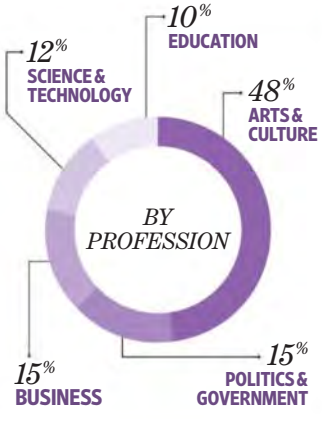
LEAST PRODUCTIVE

By the Numbers

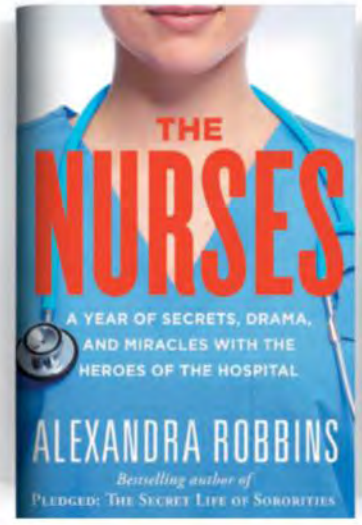
Fourteen people are featured in Grazer's book: 10 men and 4 women, culled from 448 interviews

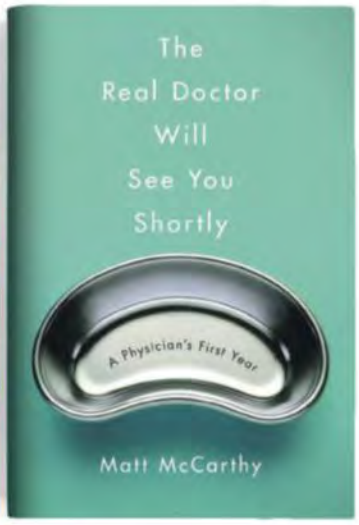


448
TOTAL INTERVIEWS



GRAZER: JEFF LIPSKY; *J. EDGAR*: KEITH BERNSTEIN; *A BEAUTIFUL MIND*: ELI REED; *24*: MICHAEL DESMOND/FOX; *APOLLO 13*: MICHAEL O'NEILL; *CLOSET LAND*: STEVE SCHAPIRO (2); KOONS: JOHN PARRA/GETTY IMAGES FOR YOUNG ARTS FOUNDATION; JAGGER: DAVID M. BENETT/GETTY IMAGES; RICE: ROB KIM/GETTY IMAGES; GRINCH: EVERETT COLLECTION; ASIMOV: MARTY REICHENTHAL/AP IMAGES


THE
NURSES
A YEAR OF SECRETS, DRAMA, AND MIRACLES WITH THE HEROES OF THE HOSPITAL
ALEXANDRA ROBBINS
Bestselling author of
PLEDGED: THE SECRET LIFE OF SORORITIES



Hospitals 101

Nurse Jackie, *House*, Atul Gawande's articles in *The New Yorker*: I'm a sucker for medical drama, real or imagined, so I couldn't resist these two new books. —TINA JORDAN

I'D LIKE TO SAY that I enjoy reading about the medical world because I have an abiding interest in health care and science, but that wouldn't be true. It's really because I'm a bit of a hypochondriac. So I was particularly pleased to find both these books—one about what it's like to be a nurse, and the other about the life of a newly minted intern.

In the first, Alexandra Robbins follows four ER nurses over the course of a year. From her dire descriptions, it's hard to fathom that anyone willingly goes into nursing these days. The women are undervalued and underappreciated, putting up with an incredible amount of crap on a daily basis. Some of it is actual crap, of course, but they also contend with lazy tech staffs, petty cliques, long shifts without breaks, violent patients, and the "doctor bully epidemic." I have absolutely no doubt that there are doctors who treat nurses abysmally, but Robbins would have you believe it's the norm rather than the exception. Still, it's not her hyperbole that ultimately does the book in, it's the scattershot organization.

If Robbins made me fully aware of how dangerous ERs can be (germs! dirt!), Matt McCarthy's blackly comic memoir of his first year at a Manhattan hospital made me realize I should strive to avoid them at all costs—especially during June and July, when med-school grads embark on their internships. (Do hospital fatalities rise during this time? It seems like they *must*.) As the likable but utterly hapless McCarthy grapples with real patients, not textbook exercises—even managing to plunge an HIV-tainted needle into his finger at one point—it starts to seem like he might not have what it takes to be a doctor. It's an account so engaging that I went from swearing never to let an intern near me to understanding exactly why the doctor-training process works the way it does. *The Nurses:* **B–** *Real Doctor:* **B+**

The Nurses
Alexandra Robbins
NONFICTION
E

The Real Doctor Will See You Shortly
Matt McCarthy
NONFICTION
E A

Swimming Success

Seth Casteel, known for his portraits of underwater puppies, has turned to some different—but equally irresistible—subjects

UNDERWATER BABIES: SETH CASTEEL (3)

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Grumpy, Inc.

In September 2012, Tabatha Bundesen's brother posted a photo of her surly cat on Reddit. **Grumpy Cat** went viral—and a star was born. —ISABELLA BIEDENHARN

"I HAD FUN ONCE," reads the text over a photo of Grumpy Cat. "It was awful." The famous fur ball is known for her exaggerated frown and heavy-lidded eyes, likely caused, by the way, by feline dwarfism. Her apparent—and adorable—crankiness has made her a veritable celebrity: During public appearances, an entourage of five ensures the 3-year-old's safety and comfort. She has traveled by police motorcade. Fans wait hours to take a photo next to her, as she sits, and often sleeps, on a plush cushion. It wasn't too long before there was Grumpy Cat merchandise.

"When I started doing this, there were very few people that would not laugh at me when I told them what I was doing," says Grumpy's manager, Ben Lashes. But after two *New York Times* best-selling books (with a third due this fall), a Lifetime movie, and a range of over 400 licensed products, it's Lashes and Tabatha Bundesen who are laughing now; the brand has grossed around $100 million. Internet love can be fickle, but Grumpy Cat continues to flourish online: More than 7.5 million people have liked her Facebook page, and she's got 647,000 followers on Instagram and 278,000 on Twitter.

Her appeal extends beyond just being a funny-looking cat. She comes with a personality, and people use her as a proxy for their snarky comments. "It's one of those places where people can explore a negative emotion in a playful way," says Wynn Rankin, Grumpy's editor at Chronicle Books. He compares her to a classic cartoon. "Cartoons have this ability to speak to people in a broad way really quickly, and convey an emotion over and over, without feeling like it's used up."

For now, the four-and-a-half-pound Grumpy doesn't seem to mind the star treatment. In fact, she may even relish it. "Even at home, if we have a lot of people over, she's trying to be in the center of the party," Bundesen says. "I have five cats—none of them are cool like Grumpy is."

What could possibly be next for the curmudgeonly kitty? "A theme park," Lashes jokes. "Grumpyland. It's going to be terrible."

ALL THINGS GRUMPY CAT

PET-ESTRIAN

Grumpy Cat sticker journal

Grumpy Cat beanbag toy

***Grumpy Cat's Worst Christmas Ever* (TV movie)**

Grumppuccino coffee drink

Grumpy Cat's "Bah Humbug!" wrapping paper

MOST RIDICULOUS

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GRUMPY CAT'S WORST CHRISTMAS EVER: COURTESY OF LIFETIME

Illustration by **CHRIS SILAS NEAL**

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The Bullseye

Here's a look at the pop culture news that was right on target this week—and the events that missed the mark

Kellan Lutz to host Fox reality series *Bullseye*, WHICH IS RUDE.

A live-action Play-Doh movie: Hey, Hollywood, let's roll this one up in a ball and try again.

Nina Dobrev leaving *The Vampire Diaries*—two years after the rest of us did.

I Love Lucy fans protest scary Lucille Ball statue in her hometown, repeatedly telling the artist, "You got some sculptin' to do."

Patricia Arquette is writing a memoir (interest level: *Medium*).

Robert Pattinson rumored to be engaged to FKA twigs, who will now go by NÉE twigs.

Turn that Paige! (This is your yearly reminder that you should be watching *The Americans*.)

Netflix may revive *Full House* and everyone's so excited, except these two.

ABC may revive *The Muppet Show* and everyone's so excited, except these two.

Kelly Clarkson debuts line of greeting cards for special occasions like "Since U Been Born" and "A Moment Like This (Hanukkah)."

Diane Sawyer to interview Bruce Jenner. Hmm. About what?

More episodes of *Arrested Development* reportedly on the way? We'd cry happy tears but we can't spare the moisture.

Can't we all just get ~~a spin-off~~ along?

Star Wars saga to be released as digital downloads. May the Force be with your iCloud storage.

Taraji P. Henson returning to *Person of Interest*, because seeing Cookie as a cop again *totally* won't be weird at all.

Dear hipsters, Don't try this at home.

Benedict Cumberbatch gets life-size chocolate statue; Tumblr gets diabetes.

Disney developing live-action Winnie the Pooh movie, which will be rated NC-17 if Pooh continues to go commando.

Steven Tyler to release solo country album. We may want to miss this thing.

VEEP: PAUL SCHIRALDI/HBO (3); FKA TWIGS: DAVID M. BENETT/GETTY IMAGES; PATTINSON: VENTURELLI/GETTY IMAGES; KERI RUSSELL: MATTHEW RHYS: JEFFREY NEIRA/FX (2); HOLLY TAYLOR: CRAIG BLANKENHORN/FX; CHRISTINA HENDRICKS AND ELISABETH MOSS: MICHAEL YARISH/AMC; *PERSON OF INTEREST*: FRANK W. OCKENFELS 3/CBS; TYLER: GUSTAVO CABALLERO/GETTY IMAGES; *STAR WARS*: LUCASFILM; WINNIE THE POOH: EVERETT COLLECTION; *ARRESTED DEVELOPMENT*: FOX; CUMBERBATCH: MATT ALEXANDER/LANDOV; JOHN SLATTERY: JAMES MINCHIN III/AMC; JENNER: LAURA CAVANAUGH/GETTY IMAGES; SAWYER: ANDREW TOTH/FILMMAGIC.COM; ASHLEY AND MARY-KATE OLSEN: STEPHEN LOVEKIN/GETTY IMAGES; BALL STATUE: AP IMAGES; ARQUETTE: J. COUNTESS/WIREIMAGE.COM; DOBREV: JASON KEMPIN/GETTY IMAGES; LUTZ: DAVID BECKER/GETTY IMAGES

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